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MUSEUMS ASSOCIATION OF INDIA

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BUDDHA—CHARITRA IN THE BANĀRAS SCHOOL

By *Adris Banerji*

In the present article I propose to devote myself with the reliefs in the Banāras school. This I admit is rather confusing because all Gupta sculptures, irrespective of their contents, are in relief. But this distinction in the treatment of Gupta art at Banaras was made not arbitrarily but on the character and contents. All the images of early Gupta period with the exception of B(b)175 and B(b)181 of Sārnāth Museum, one of which has been fully discussed in a previous paper, happen to be the images of *Sambuddha,* the fully Enlightened One,[1] while the above two as pointed out by Sri R. D. Banerji happen to serialise individual scenes from Buddha's life. Each is a stele, and a self-contained one at that too. A different mode of enumerating Buddha's life—the *Buddha Charitra*—was enunciated, long before the chaste renaissance of the Guptas commenced. For this we are not so much indebted to the Indo-Hellenistic school of Gandhāra, as has been generally supposed, but, to the demotic art, which arose after the imperial school of the Mauryas had made its exit. At Bharhut, Sānchī, and Bodh-Gayā, we meet with, not only the scenes of Buddha's previous birth stories *(jātakas)* but scenes from his actual life, such as birth, enlightenment, preaching of the first sermon, etc. These incidents laid the foundation of the early Buddhist church iconometry. It is impossible not to realise the real import of such scenes. What I do insinuate is that this method of story telling, this graphic record of mythological tales, could not have sprung up with the early Buddhist church art. In other words, they could not have occurred to early Buddhist craftsmen, unless, the ground had been fertilised for its appearance. Probably art played it part in connection with strange gods, cults, totems, divinities and folklore. The evidence of the early art may not be forthcoming just at present, but let us not be dogmatic. There are evidences that Buddhists had included in their form of devotion many early cult objects. The veneration of the *pīpal* tree for example, was one of the features of the religion of the Indus people. The custom of surrounding the sacred tree and areas is another feature. When the significance of the seals and sealings found at Mohenjodaro and Harappa becomes clear, we might then find that this characteristic of the early Buddhist church art has probably a longer history than was realised. What the early Buddhist artists did not dare was to give anthropomorphic

1. *Dr. B. C. Law Presentation Volume,* Part I, and *Nehru Birth Day Book,* pp. 514ff.

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representation of the 'Master'. It has been surmised that the idea orginated with the Greeks, but this is a matter in which the dust of controversy has not yet settled. Be it remembered, however, that the earliest representations known are Indian in form.

It was due to these Greeks, however, that we owe further development in the depiction of the *Buddha-Charita*,[2] and it would be unfair to deny that they still remain unsurpassed for the variety of scenes and ingenuity with which these alien people(?) dealt with a subject-matter foreign to them, but also intractable material gnosis. To them we owe various types of men, women, kings, princes, soldiers, divinities and proletariat, lost in the cycles of ages. Here and there, like the moustached Buddha, there might be incongruities, but still their contribution in the field of Buddhist art is immeasurable.[3] They are said to have laid the foundations of Buddhist art as far as Japan. They are reported to have established canons of art which though lost are still followed over the length and breadth of Asia. An exact evaluation of their contribution has been made by others and need not detain us here. A further transformation in the depiction of these scenes took place at Mathurā of the Kushāṇa period, where previously the earlier cults of the country were reigning supreme. The next development we notice at Sārnāth, where, consistent with the cultural ideals and temperament of the Indian people, we find further simplification. This is what it should be, considering the qualities of the giver and recipents—one a barbarous mountainous people, with a sprinkling of civilised Greeks and Indians amongst whom Buddhist stories and mythology had yet to establish itself, and the other sophisticated and traditionally cultured people of the *Antarvedī* and Eastern India.

At Sārnāth, nay at Banāras, the scenes of Buddha's life are treated in two different ways—first on stelæ *(ūrdhavapaṭas)*, and secondly, the single incident images. In this group, there is generally a big image in the centre, on the pedestal on which details were added to identify the particular scene with the birth, enlightenment, renunciation, etc. of the Lord. The first group of the stelæ can be again sub-divided into two sub-groups, according to their respective style of representation. Firstly, appear simple supper-imposed rectangular panels in which the principal incidents from the Master's life are carved. Secondly, the superimposed panels are gene-

2. For proper estimation cf. A. Foucher, *L'Art Græco Bouddhique du Gandhāra*, 2 tomes. Paris, 1917-22; and N. G. Majumdar, *Guide to the Sculptures in the Indian Museum*, New Delhi 1947.
3. A. Foucher, *The Beginnings of Buddhist Art*, Paris, 1917. Grunwedel, *The Buddhist Art in India*, London, 1901; R. D. Banerji, *The Eastern Indian School of Mediaeval Sculpture*, New Imperial Series, vol. xlvii.

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Fig. 1.
Stele from Sarnath depicting four major events from Buddha's life.

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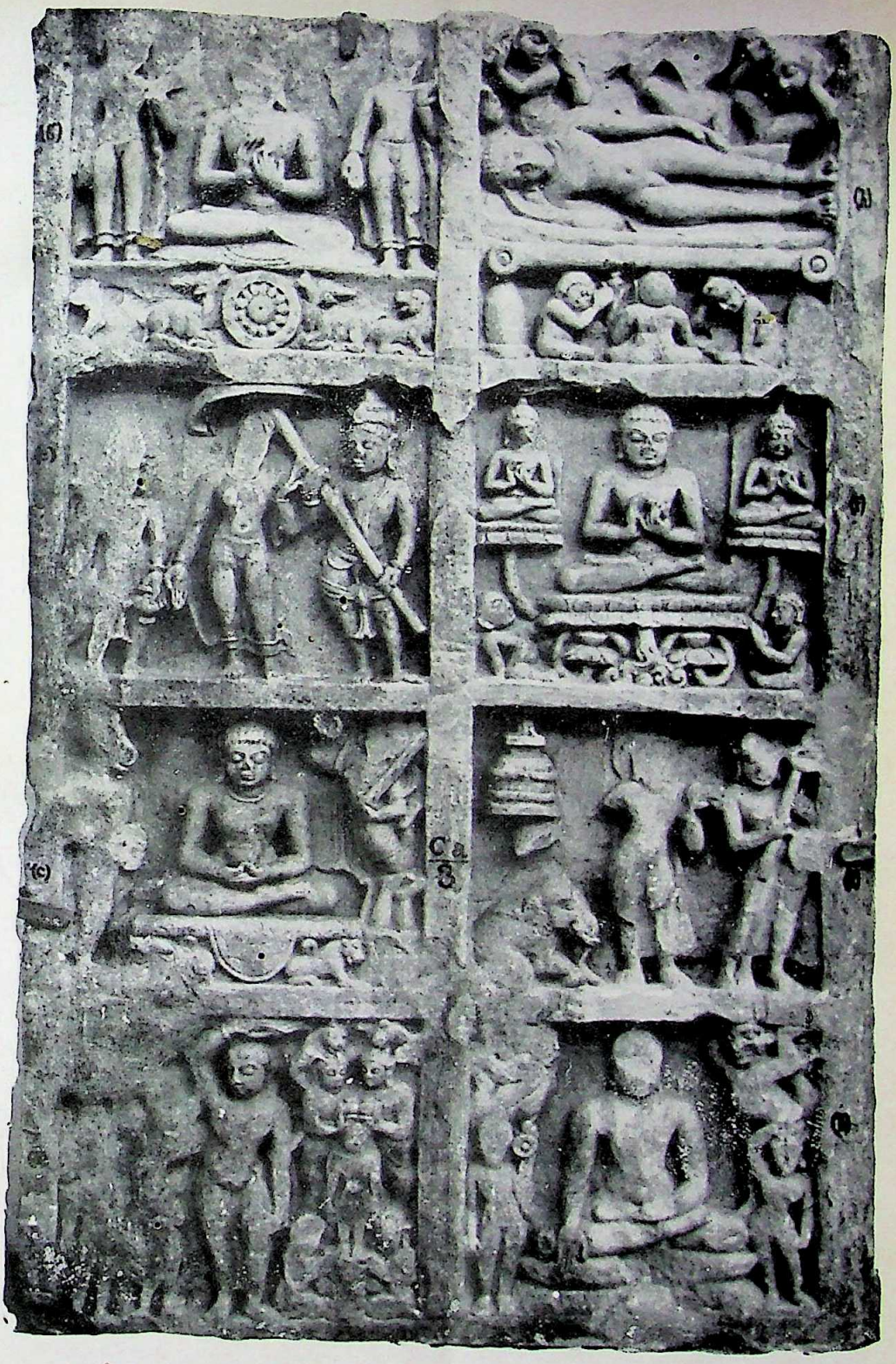

Fig. 2.
Stele from Sarnath depicting some events from Buddha's life.

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rally surrounded by the figures of the Master or the Bodhisattvas, whose exact significance has not yet been determined. This type of stelæ were further developed in 'Eastern Indian School' with which we are not concerned here but its logical development and what is more the origin of this kind of representation has to be pointed out for a proper evaluation of the Banaras School of Art.

A detailed description of the two groups of stelæ has already appeared in the published *Catalogue* of the Sārnāth Museum. We may, therefore, proceed on a general discussion of their contents pointing out their special features if any, their analogies with the earlier schools or differences. To the first group belong C(a)1-3, 6 of the Sārnāth Museum and S.1 to S.4 of the Indian Museum. The first group can again be subdivided into sub-groups as already stated. To the first group belong C(a)1, 2-3 of the Sārnāth Museum and S.1 of the Indian Museum; whereas S.2 and the inscribed S.4 of Indian Museum belong to the second group, while S.5 of Indian Museum and C(a)6 of the Sārnāth Museum (now transferred to National Museum) are in a class by themselves as they portray the 'Śrāvastī Miracle'—a single incident image on an *ūrdhavapaṭa*.

The following is a brief list of scenes found represented in the Banāras school of stelæ.

1. C(a)1. (a) Birth, (b) Enlightenment, (c) Preaching and (d) Demise. All these four principal scenes of Buddha's life appear in superimposed panels.[4] (Fig. 1).

2. C(a)2. (a) Conception, (b) Birth, (c) Seven steps, (d) Renunciation, (e) Cutting of the hair on the banks of the Anomā, (f) Ascetiscism, (g) Sujātā offering rice pudding, (h) Nāga king Kālikā and Buddha, (i) Enlightenment and (j) Preaching.[5]

These are generally regarded as eight great scenes of Buddha's life, but it should be noticed that many minor scenes are interwoven with the principal incidents.

3. C(a)3. It also represents the eight great scenes of Buddhas life mixed up with which are some minor scenes. (a) Birth, (b) Seven steps and bath, (c) Renunciation(?), (d) Enlightenment, (e) Acceptance of the honey bowl, (f) Taming of the mad elephant Nālagiri, (g) Descent from the thirty-second heaven, (h) Śrāvastī miracle, (i) Preaching, (j) Demise.[6] (Fig. 2).

4. Sahni, *Catalogue*, pl. xix.
5. This has been repaired since it was photographed. cf. Sahni *Catalogue*, pl. xx.
6. *Ibid.*, pl. xix, fig. (b).

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4. C(a)4. (a) Birth, (b) First sermon, (c) Miracle of Śrāvastī, (d) Demise.

5. C(a)5. (a) Birth, (b) Enlightenment, (c) First preaching at Banaras.

6. S.1 of the Indian Museum. (a) Conception, (b) Birth, (c) Renunciation (to the proper right of the stele), (d) Enlightenment, (e) First sermon, (f) Śravastī miracle, (g) Decent from the Thirty-second heaven.[7]

7. S.2 of the Indian Museum. (a) Birth, bath and seven steps, (b) Enlightenment, (c) Preaching, (d) Demise. The rest of the back slab is taken up by the figures of the Enlightened One, which probably suggest Śrāvastī miracle.[8] (Fig. 3).

8. S.3 of the Indian Museum. (a) Birth, (b) Enlightenment, (c) Preaching of the first sermon, (d) Demise.[9]

9. S.4 of the Indian Museum dedicated by the monk Harigupta. (a) Enlightenment, (b) First sermon, (c) Descent from the 32nd heaven.[10]

10. S.5 of the Indian Museum—Śrāvastī miracle.[11] (Fig. 4).

11. C(a)6 of the Sārnāth Museum depicting the Śrāvastī Miracle.[12]

I. CONCEPTION.

This is one of the most favourite scenes to commence with the legends of Gautama's birth. According to the texts Māyā, queen of Śuddhodana, dreamt one night that a white elephant was entering her womb, decending from the *tushita* heaven. This theme has inspired the artists of the Buddhist church for more than a millennium. In the Banāras school the extant sculptures furnish us with two specimens—C(a)2 of the Sārnāth Museum and S.1 of the Indian Museum. Of these two, S.1 is so damaged that it is impossible to reconstruct the whole scene, so C(a)1 of the Sārnāth Museum will serve our purpose as a test specimen. In S.1, however, inspite of

7. J. Anderson, *Handbook and Catalogue of the Archl. Coll., in the Indian Museum,* Pt. ii, Calcutta, 1893, pp. 4-6; R. D. Banerji—*The Age of the Imperial Guptas,* pl. xxix.
8. Banerji, pl. xxx.
9. Anderson, p. 7.
10. *Ibid.,* p. 7; Banerji, pl. xxxi.
11. Anderson, p. 7; Banerji, pl. xxxii.
12. Sahni, *Catalogue,* pl. xxi.

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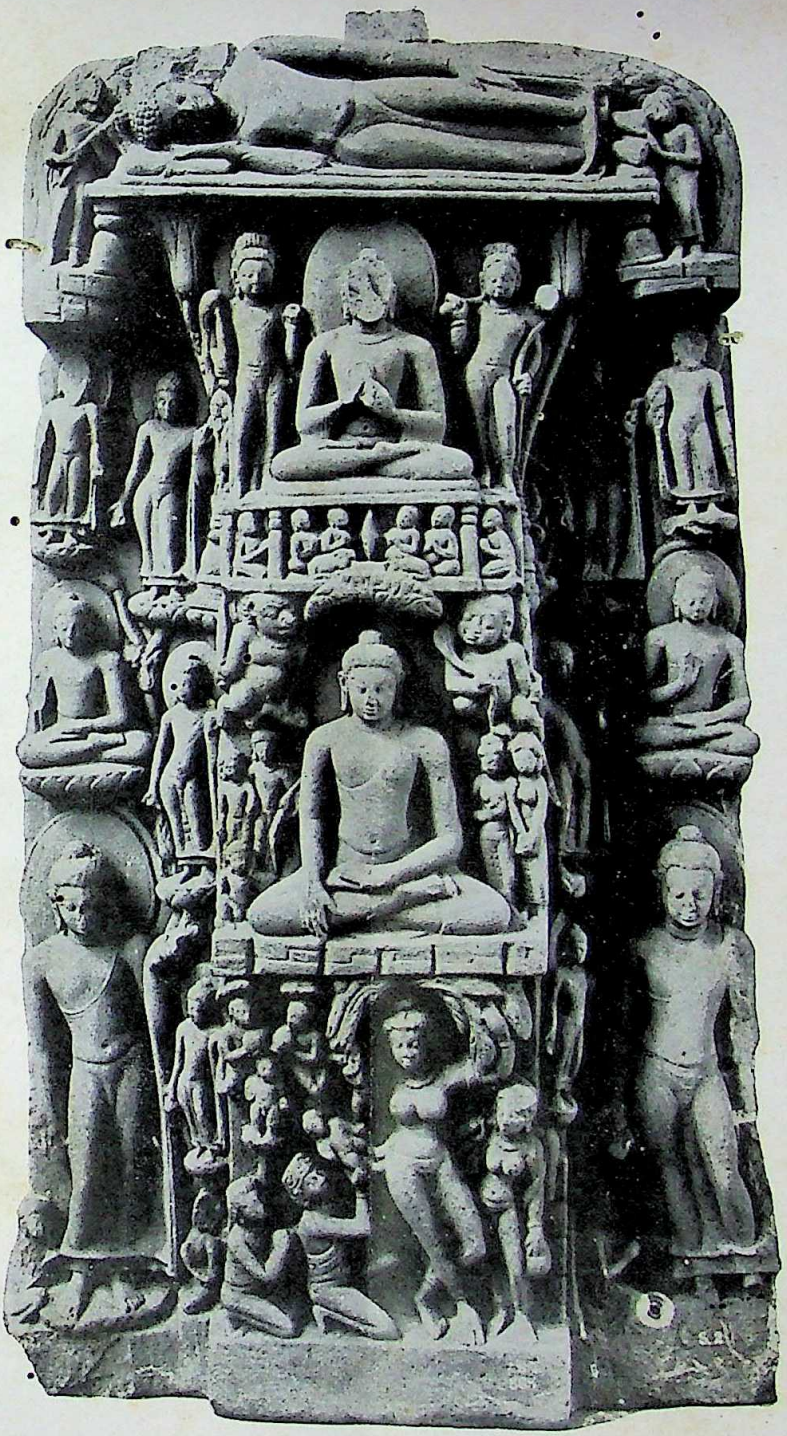

Fig. 3.
Stele from Indian Museum depicting four important scenes from Buddha's life.

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Fig. 4.
Single incident stele showing the Miracle of Śrāvasti.

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defacement, the white elephant descending from the *tushita* heaven is clear. On the left side we find a couple of *Nāga* and *Nāginīs*. Just behind the elephant are probably two *vidyādharas;* on the ground, inspite of damage, a couch can be made out. On C(a)2 we find the queen sleeping on a low couch with a slave girl or maid massaging her feet. The queen is resting her head on the right arm. Quite near are found other female figures, two with fly-whisks, and another with a square fan with the handle like one which is even now used in U.P. On the skyline is the white elephant with the demigods watching the miracle.

In the Bharhut railing, presented by General Sir Alexander Cunningham to the Asiastic Society of Bengal, we have one medallion showing the conception in which we find Māyā sleeping on a couch, her body turned to the right side, and her right palm under the head, dreaming that a white elephant was entering her womb. Sleeping attendants and a spouted pot are seen on the floor.[13] The scene also occurs at Sānchī. In the Indo-Hellenistic school of Gandhāra we have four pieces in which the 'Conception' is depicted. One at Louvre, in Paris, a second on a fragment from the base of a *stūpa* from Loriyan-Tangai, a third piece in the Lahore Museum and a fourth in the Indian Museum, Calcutta.[14] Of the two photographs published by M. Foucher that in the Louvre is too damaged; the Indian Museum specimen from Loriyan Tangai is in a better state of preservation. In this we find the queen sleeping alone. Amongst the three other specimens in the Indian Museum described by N. G. Majumdar, No.7 has a female attendant with a long staff in her hand.[15] So far as I know, Mathurā has yet to produce a Conception scene. It need not be imagined that the incident made no appeal to Mathurā artists, but it has not possibly survived. The representation in the Banāras school, it would be observed, differs in some respects from the earlier and the Gandhāra schools.

II BIRTH.

We find the birth scene represented in C(a)1 to 3 and S.1 and 2 of the Indian Museum. In C(a)1 and 3, the scene is very damaged. Briefly we find in C(a)2 Māyā holding the Śāla tree *(ficus robusta)* with her uplifted right hand, and the baby with the radiate head coming out, held by Indra. On her left is her sister Mahāpajāpati

13. L. Bachhofer, *Early Indian Sculptures*, Sir John Marshall, *Sanchi*, vol. i, p. 202, pl. 50(a).
14. A. Foucher, *L'Art Greco-Bouddhique du Gandhāra, Tome* i, pp. 292-293, section —La Conception.
15. N. G. Majumdar, *A Guide to the Sculptures in the Indian Museum*, Pt. ii, p. 37.

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standing. On C(a)3, we find the same scene, but on her proper right we find two figures—Brahmā and Indra. In S.1, inspite of the damage, we can see Indra standing holding the child—nimbate. On S.2 we find Indra and Brahmā kneeling on the proper right side of Māyā and Mahāpajāpati on her left. The best for our purpose in the Gandhāra school is No. 14 of Majumdar's list (Reg. No. 5034), belonging to the Indian Museum, in which we find the radiate figure of Gautama issuing out of his mother's body, who is shown standing, holding a branch of the *Śāla* tree. The child is being held by Indra, by whose side Brahmā stands.[16] In the Berlin Museum specimen, originally collected by Longworth Dames, a crowd of other divinities is found.[17] In the Mathurā school however, this crowd of divinities disappears and only the principal *dramatis personae,* like the mother, the baby Gautama, Pajāpati and Indra are found.[18] The Banaras school seems to have inherited this convention. This school, like that of Gandhāra, went on showing the bath and seven steps and combined it with the scene of nativity. Thus we find it on C(a)2 and 3 of the Sārnāth Museum. But unlike Gandhāra the radiate baby does not walk on the ground but on lotus. The late R. D. Banerji was wrong in assuming that seven steps are not to be found in the Banaras School.[19] The representation of the Bodhisattva at school is found on C(a)12 of the Sārnāth Museum, otherwise the return to Kapilavastu, casting of the horoscope, betrothal, archery, marriage, harem scenes and the four scenes of suffering have not so far been met with at Mathurā and Banāras.

III. RENUNCIATION.

Next we come to the great Renunciation. It is said that the Bodhisattva left his father's palace on the very night that his son Rāhula was born, riding on his horse Kaṇṭhaka and attended by his groom Chhandaka. At Sānchī, we meet the scene several times.[20] The artists of the Gandhāra school divided the whole scene in several parts and carved it with greatest care and the minutest details.[21] In the Indo-Scythic school of Mathurā the great renunciation is depicted in two parts: leaving the palace and leaving the city. The Banaras school (cf. C(a)2, S.1 and 2 of Indian Museum)[22] takes the next logical step in showing only the Bodhisattva's departure on Kaṇṭhaka with his groom Chhandaka. There

16. Majumdar, *op. cit.* pp. 38-39, pl. vii (a).
17. V. A. Smith, *History of Fine Arts in India,* pl. 36.
18. Vogel, *Catalogue of Mathura Museum,* p. 166, N. 2.
19. R. D. Banerji, *Eastern Indian School of Mediaeval Sculpture,* New Imperial Series, vol. xlvii, p. 53.
20. Marshall, *Sanchi,* vol. 1, p. 203, pls. 16(a)i, 35(a)l; 40(2).
21. Foucher, *op. cit.,* figs. 178-87.
22. Anderson, *op. cit.,* pt, i, p. 79, M. 3; Vogel, p. 127, H. 3.

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divinities and demigods who accompanied the Bodhisattva are significantly absent. At Banāras this scene is combined with certain other minor scenes. On the proper right we find the Nāga Kālikā and the Bodhisattva. Next to it we find cutting off the hair on the banks of Anomā. Then is shown the Bodhisattva seated in *yoga* posture and a small figure holding a bowl, probably Sujātā offering the milk-pudding. On the top right corner he is shown accepting her offering. Thus we find that from Gandhāra to Banāras is a long jump. In Gandhāra meticulous care seems to have been taken not to miss any details of the various stages that led to the renunciation, whereas at Banāras, we find the barest facts stated with great economy of details. There is no question which style is better, because, except showing the inherent evolutionary processes at work, each in its own place is supreme.

After renunciation and leaving Chhandaka, Buddha went to Alāra-Kālāma and other Brahmanical teachers. Before this, however, we are told that his hair and turban were carried away to heaven to be worshipped there. There is one fragment at Sārnāth Museum which shows the transport of Buddha's turban.[23] Buddha's visit to the Bramanical teachers is found depicted in the Gandhāra school,[24] but is omitted at Banāras. The same remark holds good about Buddha's austerities and his emaciation so magnificently portrayed by the Gandhāra artists.[25] But we meet with one scene in C(a)2 where the youthful figure of the princely ascetic is shown engaged in *dhyāna*. It is not met with in any specimen presented by General Cunningham to the Asiastic Society of Bengal, and now exhibited at the Indian Museum, Calcutta.

IV. ENLIGHTENMENT.

The scenes of Enlightenment, because of the fundamentals concerned, have cast a peculiar charm on the minds of the artists of the various schools. True to their habit the artists of the Gandhāra school have profusely carved this scene and almost all incidents leading to the final illumination have not escaped their attention.[26] A simplification from this exuberant way of story telling, is noticeable first in Mathurā school which, while simplifying the protrayal of this incident, added a touch of originality. At Banāras the scene of Enlightenment is met with in C(a)1-3 and S. 1-4 of the Indian Museum. The full details of these have already been given by Sahni and we should note only the principal characteristics. Thus, as noticed by

23. C(b)16. Sahni, *Catalogue*.
24. Foucher, figs. 189-91.
25. *Ibid.*, figs. 193ff.
26. *Ibid.*, figs. 194-200.
27. Banerji, *EISMS*, p. 59.

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the late R. D. Banerji, Māra is given a *Makara* standard.[27] Another interesting innovation by the Banāras artists was the figure of the Earth Goddess, who is invariably found whenever the scene of Enlightenment is met with. In S. 1 and 4, and C(a)2 of the Sārnāth Museum we find a lady with the jar. The late Mr. Banerji was mistaken in thinking that the pot was full of offerings. The female with the jar is in fact the Earth Goddess. At Sārnāth, very happily, we are in a position to study the figure from various objects. C(a)2, a fragment of pedestal excavated in 1906-07[28] F(a)4 and B(c)2. For determining the characteristics of the Earth Goddess F(a)4 and B(c)2 will serve our purpose. In F(a)4[29] we have on the pedestal a female figure with half of her body risen from the surface, holding a vase immediatey below the right finger tips of Gautama, while on the other side, we find a female figure flying away. In B(c)2, noticed by Sahni, we find below the right palm of Buddha a female figure with a vase in her left hand rising from the bowels of the earth with one of her feet (right) still under the surface—her left knee bent by the effort of rising. There is no other figure on the pedestal. Undoubtedly this is the figure of the Earth Goddess. The same half-figure is met with on S. 4 of the Indian Museum stele dedicated by Harigupta.[30] In B(b)175 the kneeling figure on the proper right side is that of the Earth Goddess. In another respect the Sārnāth sculptors made another original incongraphic contribution, representing Māra with a bow, which is an accompaniment of the Brahmanical Kāma. To Dr. B. C. Law we are indebted for the textual references. Thus he tells us that "The *Buddha-Charita (Kāvya)* of Aśvaghosha tells us that he who is called in the world Kāmadeva, the owner of the various weapons, the flower-arrowed, the lord of the course of desire, is the Buddhist Māra, the enemy of liberation (Book 13). The Buddhist conception of Māra is in many respects the same as that of the Hindu Kāmadeva. Like Kāmadeva, Māra has his flowery arrow and there are many more points of resemblances, in fact, Māra is one of the names by which Kāmadeva is designated in Brahmanical literature."[31] To the craftsmen of Banāras, we are indebted for leaving the sculptural evidence of this identity in conception and thought. Some figures belonging to Māra's legions, which are absent in C(a)2 and 3 of the Sārnāth Museum are shown in C(a)1 and S. 1, 2 and 4 of the Indian Museum. To sum up, we may miss here those grand details with which the Gandhāra artists have made their reliefs famous, but for originality of conception and simplicity in

28. *ARASI.*, 1906-07, p.. 91; fig. 9.
29. Sahni, *op. cit.* p. 281.
30. For the development of the myth of the Earth Goddess and the significance of the vessel cf. O. C. Gangoly in *IHQ.*, vol. xix, pp. 1-11. Also M. C. Duroiselle in *ARASI.*, 1921-22, pp. 144-46.
31. Dr. B. C. Law, The Buddhist Conception of Māra in *Buddhist Studies*, Calcutta and Simla, 1931, pp. 257-59.

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execution and design, the Gupta school at Banāras still remains unsurpassed.

V. POST-ENLIGHTENMENT PERIOD.

After the Enlightenment, Buddha was in trance for several weeks; during this period great amount of rain fell at Bodh-Gayā. After passing out of the trance, Gautama was persuaded by Brahmā-Sahampati to preach his doctrine. On the eve of his departure he met certain merchants from eastern India and an *ājivika* ascetic. From thence he came to Isipattana-Migadāva, where he met the first five disciples *(pañcha-bhadra-vargīyas)*. During the diluvian rain Nāga Muchalinda shielded the Enlightened One with his hood, a scene which is found on D(g)5 (a capital) of Sārnāth Museum.[32] The rest of the details are not met with in the Banāras school.

VI. PREACHING THE FIRST SERMON.

Buddha preached the first sermon at a place called Migadāva *(Sk. Mṛigadāva)*, now represented by the ruins of Sārnāth. At Bharhut, Bodh-Gayā and Sānchī, Buddha has not been physically represented, but the preaching has been indicated by symbols. In the Gandhāra school, the best is probably that from Loriyan Tangai;[33] in which we find Buddha seated under a tree in *abhaya-mudrā*, on the pedestal are two deer.[34] On either side we have the figures of the *pañcha-vargīyas*. Above, in the sky are gaily clad gods. On the whole, the scene is remarkably gorgeous. In the Mathurā school two different iconographic types are found. One shows Buddha seated in *abhaya-mudrā* and in the other the Master is seated with his hand on a wheel. This is indeed a very original way of representing the turning of the Wheel of Law at Migadāva. In the piece found at Dhruva-ṭīlā, four of the first five disciples are shown, while the Rājghāt (Mathurā) specimen has none. The preaching of the first sermon in Banāras school is found on C(a)1-3 and S. 1, 2 and 4 of the Indian Museum. In these, we generally find Buddha seated in the *dharmma-chakra-pravartana mudrā*. On the pedestals are found the wheel, the deer and the disciples. This is the main point of difference between the Indo-Hellenistic school of Gandhāra, Indo-Scythic school of Mathurā and the Gupta school of Banāras.

In S. 1 of the Indian Museum[35] the five disciples with a devotee worshipping the 'Wheel of the Law' on a pedestal, and two deer are

32. Marshall, *Sanchi* vol. i, pl. 65(a)2, Sahni, *Catalogue*, pp. 46-7; and *ARASI.*, 1904-05, p. 85, pl. xxx, fig. b.
33. Foucher, *op. cit.*, figs. 214-21.
34. Compare these deer with those found in the Banāras school.
35. Banerji, *The Age of the Imperial Guptas*, pl. xxix.

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found. In many specimens six disciples are shown. This has given rise to a lively controversy, as five figures are found on many examples. These I believe were brought about by a desire to balance the composition. The *symmetria frisca* of Leonardo da Vinci appears in Indian art as early as Gupta period, if not earlier. To revert to our discussion, in the major portion of the panel in S. 1, we find in the centre Gautama Buddha seated in the attitude of preaching the First Sermon, on either side of whom are probably Avalokiteśvara (?) and Padmapāṇi (in whose hands the lotus stalk is quite clear). Two *vidyādharas* are found flying in the air with garlands. In S. 2,[36] we find the Buddha nimbate, seated in the usual attitude with attendants on either side, probably the same as in S. 1. On the pedestal, we find four disciples on either side of the wheel, in front of which are two deer; on the left in niche we find a worshipper, on the right outside the area is another devotee. The four disciples are shown because one (Aññāta Kauṇḍinya) obtained *nirvāṇa* on the eve of the preaching. In S. 4 of the Indian Museum, which is less spirited than the other two we find the wheel flanked by the deer, four disciples and the head of another.[37] In C(a)1 of the Sārnāth Museum we find a little different treatment. On either side of the main figure we find Bodhisattva Maitreya (with fly-whisk in one hand and *akshamālā* in the other, held against the breast) and Padmapāṇi, standing on a lotus with foliage. These lotus foliages are of the same style as we find in the two images dedicated by Abhayamitra in the reigns of Kumārgupta II and Budhagupta. Above their shoulders on the raised stalk of the lotuses more nimbate figures of Buddhas and flying *vidyādharas* with garlands have been added. On the pedestal are found six figures, the wheel and the deer. Stylistic consideration makes me think that it belongs to the late Gupta period.[38] In C(a)3 the scene has been more summarily dealt with. On the pedestal, the wheel, two deer and two lions are found and in the panel above, the damaged figure of Gautama Buddha accompaned by attendants.[39] On C(a)2 of the Sārnāth Museum, which has survived in a very fragmentary condition, we find the subject treated in a totally different way. On the pedestal we find a conventionalised wheel between the deer. On the upper panel the headless figure of Gautama Buddha seated in the attitude of preaching with his two disciples on the left side appears. The figures on the right side are missing.[40] We are now in a position to state that the Banāras artists were able to introduce several interesting methods of depiction, new rules of portraiture and design, which did away

36. Banerji, *op. cit.* pl. xxx.
37. *Ibid.*, pl. xxxi.
38. Sahni, *Catalogue*, pl. xix, fig. (a).
39. *Ibid.*, fig. (b).
40. *ARASI.*, 1903-04, pp. 81-122. For Sanchi cf. Marshall, *Sanchi*, vol. i, p. 219, pl. 31(c)2.

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with much of the plastic incogruities due to the fusion of two contradictory plastic traditions at Mathurā—the native Indian and the foreign. They brought in simplicity, concerning themselves only with those details which were sufficient to identify the scenes, and even with these they were intelligent enough to introduce little variations to prevent monotony, and feeling of boredom.

VII. AT VAIŚĀLĪ.

One day Buddha was seated on the banks of the *markaṭa* lake at Vaiśālī, when a monkey came and offered him a bowl filled with honey. On Buddha accepting it, he drowned himself and was born as a god. According to another version this happened in the Parileyaka forest near Kauśāmbī. Of the Gandhāra school, there is one relief in the Lahore Museum in which we find the monkey entering with the pot and the Buddha seated in *abyaya-mudrā* and then the monkey making his exit.[41] In the Indo-Scythic school of Mathurā, no representation of this episode has so far been found. It is found in C(a)3 of the Sārnāth Museum. We find the Buddha seated and the monkey standing by his side with the bowl in hands; finally he is shown jumping into a well. We have in C(a)8 of the Sārnāth Museum a single incident image representing the subject belonging to the Eastern India school of Mediaeval sculpture. Amongst other minor instances D(b)3, 5, 7, 8, 10, 23 and C(a)25, may be mentioned.

VIII. AT RĀJAGṚIHA

Devadatta, a cousin of Gautama, was his mortal enemy and secretly plotted to kill him. When Gautama was at Rājagṛiha, he persuaded the owner of a mad elephant to let it loose on the street along which Buddha was expected to pass.[42] Strangely, however, the beast in its mad career was subdued by the divine power of Buddha and sat down at his feet. In Gandhāra reliefs we have this scene with the most elaborate details. In Banāras school, C(a) 3 of the Sārnāth Museum,[43] we find it represented as one of the eight great scenes of Buddha's life. Here Buddha is shown standing with an umbrella held over his head by an attendant and the elephant Nālagiri at his feet. *Pari passu,* I may observe that the figure of single elephant occurring on the abacus of the Mauryan capital has been taken by many as representing this miracle. Amongst other antiquities in the Sārnāth Museum the scene occurs on D(b)10 and 11.

41. Foucher, fig. 254, pp. 512-15.
42. Marshall, *Sanchi* vol. i. pl. 126(f).
43. *Ibid.*, figs. 267-69, pp. 542-44.

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Devadatta then hired assassins to murder Buddha. This scene is rarely represented in various schools. For the Gandhāra school we have three specimens, one from Loriyan Tangai and two from Jamalgarhī, now in the Indian Museum.[44] In the Banāras school, the late R. D. Banerji mentions one fragment in which the representation is found—S. 60 of Indian Museum. "In this specimen, the incident of the assassination occupies the niche on the proper right. In this niche which is a miniature temple the Buddha is standing in the centre, while Devadatta who is represented as a monk, stands on his proper left. One man is standing in front of the Master, while another is bowing down. The man who is standing represents the robber or assassin, in his attempt to assassinate the Master, while the kneeling one represents the second part of the incident, in which the would-be assassin is bowed down by the majesty of the mien of the Master and is kneeling humbly in submission."[45]

IX. THE MIRACLE OF ŚRĀVASTĪ

Six *tīrthika* teachers of Rājagṛiha were jealous of the reputation of Buddha, and through Prasenajit of Kosala they challenged him to a magical duel *(ṛiddhi-pratihārya)*.[46] Gautama though on principle against magic accepted the challenge and performed various miracles, so that *tīrthikas* were completely confounded. Amongst the various feats the following are noteworthy for our purpose:

(1) Rising in the air he appeared in four directions[47] in four different postures: erect, recumbent, walking and seated.

(2) A thousand petalled lotus sprang up supported by the Nāga king on which Buddha sat.[48]

(3) He created a huge array of the representations of himself which went up to the highest heavens (cf. foot note 4 of this text).

In the Banāras school we find several types of representation of the above scene and in order to evaluate the originality of the innovations it is necessary to study similar representation in other schools. In Gandhāra,[49] we find from one slab, Buddha surrounded

44. N. G. Majumdar, *A Guide to the Sculpture of the Indian Museum*, p. 53, pl. ix(a). These are 5122, G. 10 and G. 12 of the Indian Museum.
45. Banerji, *EISMS*, p. 79., I have not been able to verify this scene.
46. *Divyāvadāna*, pp. 143 ff. Also quoted by Majumdar in his *Guide*.
47. Some if these postures are found in single incident images, excavated from Sārnāth.
48. In stelæ and single incident images Buddha is found seated on a lotus, guarded by Nāgas(?).
49. *Journal Asiatique*, Dieuxieme series, tome xiii, pp. 1-77. Quoted by R. D. Banerji. Foucher, vol. i, fig. 263, pp. 534-37.

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by devotees with rays emanating from his head. In another fragment now in the Indian Museum we find Buddha seated in a pavilion *(pratihārya-maṇḍapa)*.[50] With the exception of a doubtful fragment from Dhruva-ṭīlā mound there is no representation of this scene in the Mathurā school.[51] In the Banāras school we find the miracle represented as one of the eight scenes of Gautama Buddha's life [C(a)3 of Sārnāth Museum and S. 1 of Indian Museum]. In C(a)3 we find Buddha seated on a lotus in the attitude of preaching, with two miniature figures repeated on either side; below there are two worshippers. While in S. 1 we find Buddha on a lotus with golden stalk, at the bottom of which, on either side, are probably two Nāga kings.[52] The main figure of Buddha is flanked by his standing miniatures. The second type of representation is found on S. 2 of the Indian Museum and C(a)6 of the Sārnāth Museum,[53] which are single incident *ūrdhvapaṭas*, in which numerous figures of Buddha are shown to cover the space between the earth and the sky. The third type is found in another class of single incident images which will be discussed in their proper place.

X. MIRACLE OF SAṄKISSA.

Another favourite miracle of the various schools is the *devāvataraṇa*, or descent from heaven of the thirty two gods, where he had gone to preach to his mother, and decended from there on the earth at a place called Saṅkāsya (modern Sankissa in the Farrukhābād district), accompanied by the gods Brahmā and Indra.[54] In the disjecta membra of the Bharhut *stūpa* a pair of footprints are to be found on the top and bottom rungs of the ladder. It is also found at Sānchī.[55] Two pieces one from Babouzai, now in the Bombay Victoria and Albert Museum, and another from Loriyan Tangai now in Calcutta, give us some idea about the representation of the scene in Gandhāra art. In the Babouzai specimen we find Buddha standing in *abhaya mudrā* with Śakra, Brahmā and other divine beings. In the Loriyan Tangai specimen he is seen actually descending by a ladder, the two others occupied by Brahmā and Indra. The central staircase which is occupied by Buddha shows the nun Uppalavannā at the bottom.[56] There is an exact copy of this in the Mathurā school and another presents us with the full figure of the nun.[57] In the

50. Majumdar, *Guide*, vol. ii, ii, pl. ix, fig. (c).
51. Banerji, *EISMS*, p. 75.
52. *Ibid.*, p. 74.
53. Anderson, *Handbook & Catalogue*, pt. ii, p. 7; Sanchi, *Catalogue*, pl. xxi, Banerji, *op. cit.* pl. xxxii.
54. *Divyāvadāna*, pp. 150, 194.
55. Cunningham, *Stūpa of Barhut*, pl. xvii. Marshall, *Sanchi*, vol. i, pp. 221-22, pl. 34c.
56. Foucher, vol. 1, figs. 264-65.
57. Vogel, *Catalogue of Mathura* etc. pp. 125, 167, pl. vi.

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Banāras school we find the scene represented in C(a)3, 4, 5, 18,[58] 21, 22, 23, 24 and D(b)10. Apart from these the descent from the 32nd heaven *(tāyatiṁsa)* is shown in many single incident images which will be dealt with in their proper place. In the Indian Museum collection made by General Cunningham, we find the miracle in S. 1 and 4. In S. 1 we find Buddha standing below the staircase with Uppalavannā on the right and two worshippers on the left with Indra holding the umbrella and Brahmā the flywhisk.[59] In S. 4 the nun and devotees are not found. In C(a)3, we find the treatment altogether different, the steps, the nun, the worshippers are all missing. Only Indra holding the umbrella and Brahmā with a *kamaṇḍalu* are shown. It is, therefore, clear that certain transformations took place in the Banāras school. The crowd of admiring gods disappeared, a few of them occupy the places of attendants and some of them appear without their distinguishing signs. The steps are no longer an invariable accompaniment of the scene.

XI. GREAT DEMISE.

According to the late R.D. Banerji, the earlier Indian schools did not represent this scene, but the scene is found at Sānchi.[60] According to the same scholar the representation in the Gandhāra can be divided into two groups—elaborate and simple.[61] The motifs tally in nearly all particulars with the *Mahāparinibbāna sutta* and not with the account of the Chinese travellers. In the compositions, we find in the centre the bed on which Buddha was lying, the head of the couch as well as the body appear to the left of the spectator. The technical reason for this is quite obvious. He had to be laid on the right side if the head was to appear on the right, in that case only the back of the great being could be shown. All around the bed are shown people; the people in front are shown sitting or lying prostrate. The funeral appurtenances, such as the coffin and the cremation, are seldom round in other schools. The figure of Subhaddā is shown either facing the front or back. The same method of representation is found in the Mathurā school. In the Banāras school, the process of simplication we have spoken of is at work. The *Śāla* tree disappears, so also the multitude of the gods and men who make the composition of the Indo-Hellenistic school of Gandhāra so vivid and engrossing yet heavy and unbalanced. In the Banāras specimens we find the scene on S.2, 3 and 60. In the last one which is rather elaborate we find some gods introduced. In the Sārnāth Museum we find the scene on C(a)1 and 3 as well as on many others. In C(a)1 we find four

58. *ARASI.*, 1907-08, p. 51, no. 1, pl. xiii(g).
59. Banerji, *Gupta Age*, pl. xxix.
60. Marshall, *Sanchi*, p. 199, pl. 36. c. 1.
61. Foucher, vol. i, figs. 277-78.

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disciples mourning, Subhadda seated with his back to the spectators. One of the disciples is fanning at the head and in heaven there appear a few gods. Above is a *stūpa* and in a niche is a figure of the Master. In C(a)3 we find Subhadda and a few others, bereft of all other associations. There is a single incident image at Sārnāth which has not been noticed before. This is 11/24 of the Sārnāth Museum and will be dealt with later.

SINGLE INCIDENT IMAGES.

I. ENLIGHTENMENT.

B(b)73, 172, 173, 174 175 and 177. B(c)3 and 4 and F(a)4. Of these the most remarkable is B(b)175, dedicated by the *sthavira* Bandhugupta. Like the *dharmma-chakra-pravarttana-rata Buddha-bhaṭṭāraka,* this is a single incident image. As, however, the palaeography of the votive record makes it quite certain that it belongs to the 6th century A.D., it will be dealt with in its proper context.

II. PREACHING.

B(b)181, 183, 193, 195. B(c)47 and 52. We have dealt with B(b)181 in a previous article.[62]

III. ŚRĀVASTĪ MIRACLE.

In a previous section we had the occasion to discuss the Śrāvastī miracle but we left out of consideration the single incident images. These are B(b)179, 180, B(c)45, 138, and 20/1922. In B(b)179 we find the Buddha seated in *Vijra-paryaṅka* attitude on a fully blossomed lotus raised on a vertical stem surrounded by foliage. The hand is in the attitude of preaching. Beneath the figure there are miniature repetitions. There is little doubt that it represents the Miracle of Śrāvatsī.[63] If it was meant to represent the first sermon the lotus seat would have been absent. Another innovation of the Banāras artists is found in B(b)180, the representation of one of the miraculous feats performed by the Master by sitting on a thousand petalled lotus *(sahasradala)* with a golden stem. In this we find Gautama seated on a lotus with an erect and abnormally thick stalk rising from the foliage. On either side of it are two corpulent figures probably the Nāga kings. The drapery covers both the shoulders.[64]

IV. SĀṄKISSA MIRACLE

Good specimens of Descent from Heaven are not many but those that have survived indicate that it was a favourite motif. These are

62. *Dr. B. L. Law Presentation Volume, pt. i.*
63. Sahni, *Catalogue*, p. 69.
64. *Ibid.*, p. 70.

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C(a)18, 20(?) and 22.[65] I will however describe here another piece, which it was my good fortune to find in a dried up marshy field in 1942. The piece belonging to the 16th century A.D. was dedicated by Dhīrasiṁha as we learn from the *ex-voto* record on the pedestal. This pedestal is an interesting piece as the record in inscribed on the steps. In it, the Buddha is seen standing in *varadā-mudrā* on a series of three steps. His head is covered with curls including the *ushṇīsha*, over which an umbrella is held by the nimbate figure of Indra. There is a circular halo behind the head of the Master. The entire body is covered by *saṅghāṭī*. The left hand is raised and holds the hems of the robe. The modelling is very summary but the treatment of the pedestal is very elegant, where we meet with two kneeling figures one of which is probably the nun Uppalavannā.

V. BHADRĀSANA OR SITTING IN EUROPEAN FASHION.

Many images have been found in the Banāras school which show the Master seated in European fashion or *bhadrāsana*. Those that are found at Sārnāth are not very good specimens and mostly damaged. There is, however, one piece in the British Museum which is very well preserved and comes from Sārnāth. In this we find the Master seated in the attitude of preaching on a chair with a circular halo behind the head. For its lithe grace and serenity, the figure is remarkable. The chair it seems is a *siṁhāsana* with a lion on either side of Buddha's feet, on the back of which we find the rampant leogryphs and the *makara* cross-bars, which are first met with in B(b)161 of the Sārnāth Museum. The foot of Buddha rests on a lotus and may represent the Śrāvastī Miracle. There is another sculpture now in Calcutta, (S.3 of the Indian Museum). In this too the Master is seated on a chair in crosslegged fashion and the hands are in the attitude of preaching; the feet rest on a lotus. Two Bodhisattvas stand on either side of the Master and under them are the lotus, the wheel, the deer and three kneeling figures on either side. No doubt it represents the turning of the wheel of law at Sārnāth.[67] Amongst those included in Sahni's Catalogue are: B(c)43, D(b)27, D(d)3, and W. 193.

VI. DEMISE.

There is one fragment—a single incident image depicting the Great Demise. This was found in 1924 (11/24 of Sārnāth Museum). As it has not been noticed before its full description is given below.

Fragment of stele with the missing was found near the second or

65. This has been repaired under my direction.
66. Foucher, *op. cit.*, vol. ii, fig. 567.
67. Anderson, *op. cit. pt.* ii.

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Main Gateway of the Dhramma-Chakra-Jina Vihāra built by Kumaradevī. The master is shown lying on the right side resting his head on the right palm. Below, on the pedestal, there are mourning figures. Two men are found standing near the feet which are resting on a cushion-like object, and another *bhikkhu* is found immediately below the head. Between them there appear four sitting figures, one of whom has his back turned to the spectator. He may be Subhadda whose outbursts brought about the first controversial Buddhist Council held on Vebhāra hill. The standing figure on the extreme left of the relief with a begging bowl in his left hand and his right hand on the forehead is probably Mahā-kassapa. That the image did not form a part of an *Ūrdhvapaṭa* is evident. It is also clear that no stele commenced with the demise and ended in the birth scene. The damaged portion probably contained *a stūpa* or some other decorative object or objects. That it is a single incident slab is undoubted.

CONCLUSION.

Previously I had the occasion to refer to the simplification of the design and the lack of details in the compositions of the different schools, except that of Gandhāra, repeatedly. In fact no other school in India or Pakistan can compare with the Gandhāra art in it command of the details. This is as it should have been. The northwest with its inaccessibility and with its primitiveness and tribal organisation, was certainly not on the same cultural level as Brahmāvartta. Therefore superior intelligence of the people of Mathurā, Banāras, Magadha or Bengal, led to an economy of details in the representation of the Buddha-Charitra in Mathurā, Banāras, and Pāṭaliputra schools.

Exactly analogous process is noticed in the earlier Kushāṇa school of Mathurā. The spectator was expected to recognize the subject by a rapid survey. He hardly knew circumstantial details, which could at once make him familiar with a particular scene. Eloquent tributes have been paid to such technique by such an authority wellversed in Hellenistic versimilitude like O. M. Dalton: "However, primitive and strange these methods seem to those in the habit of considering figures in the perspective, within their limits they bring the scene before their eyes with astonishing vividness, and produces a general impression which captivates the spectator against his will, their disconcerting effect is in part due to representational duties forced upon them by a power to which didactic utility and not art was the first consideration. They were not made for representation. They impress us despite a prejudice against them natural to classic traditions. That they do, is proof

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that there is something forceful and purposed in them; products of mere barbarism and decay could not extract from us half willing recognition."[68]

Such changes in the design and compositions are not a special feature with Indian are alone. Reigl pointed out that by the beginnings of the Christian era a changed vision dominated the art of the Mediterrnean countries, and brought about a re-orientation, in the fields of relief and sculpture. The Greek conception of the human figure was given up in preference to a figure in two dimensions without factual background.[69] The treatment of space too was different. The Greek mind pre-supposed the effects at short distances by concentration. Greek art was rather intellectual in the detailed treatment of the subject-matter but the aim of the new idea was totally different. It expected its spectators to stand at a distance and to be adept at rapid comprehension; in other words, what we know throughout the whole gamut of Indian art, a dramatic element introducing the whole scene with an economy of details. Therefore, the Greek prespective was no longer in demand, the eyes were expected to appreciate by a rapid glance.[70]

The representations of the Buddha Charitra in the Banaras school comes under three categories. (1) Stelæ with four great scenes: (2) Stelæ with eight scenes and finally (3) single incident images. In treatment the first class of stelæ consisted of four superimposed registers depicting the scenes with greater economy of detail than we meet in the Mathurā School. The second consisted of two rows of superimposed panels. Amongst these, however, a system had been ingenuously introduced, which has not been recognised so far. It consisted of interweaving other smaller scenes in a panel whose principal object was to depict a chief incident from Buddha's life. The non-recognition of this original element in the reliefs of the Banāras school in the Gupta period, has resulted in one of its principal traits not being appreciated by the scholars and laymen.

Our test specimens are C(b)2 of the Sārnāth Museum and S.1 of the Indian Museum. In the first we have the lowest compartment occupied by two big scenes without any attempt being made by the artist to divide the scenes into two separate compartments. There are, however, other scenes. First, to the proper left of Mahā Prajāpati we find the figure of the baby Gautama on lotus with two small figures holding a jar and having snakehoods over their

68. O. M. Dalton, *East Christian Church Art*, pp. 161-163.
69. *Ibid.*, p. 160.
70. *Spartonische Kunst Industrie* in Oesterreich-Ungram, 1901, chapter ii.

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heads. It clearly represents two minor scenes: the seven steps taken by Buddha immediately after his birth, and the first bath. The superimposed panel is even more intriguing. It is again occupied by two major incidents the renunciation and asceticism, but small figures scattered here and there but bound by a fine sense of linear rhythm introduce us to many other minor scenes. Immediately above the head of the riding Buddha we find another figure whose bust only is shown holding a straight sword over his head. This implies cutting of his hair on the banks of the Anomā. The scene immediately below is that of Sujātā offering the rice pudding on the Vaiśākha Pūrṇimā day, while on the top right corner we have Gautama and the Nāga king Kālikā. The implication of the small figure with a bowl in his hand is inexplicable.[71]

More elaborate from the point of view of treatment is the lowest panel of S.1 of the Indian Museum taken away and presented to the Asiastic Society of Bengal by General Cunningham. Here too, the conception and the birth occupies the greater portion of the panel. But just behind Mahāprajāpati, again, we find the radiate figure of the baby Buddha with the Nāgas holding jars, the seven steps and the first bath. On the top right corner we have the Nāga king Kālikā accompanied by a male figure with a bowl. Below this we find the defaced figure of a horse with a rider evidently indicating the Great Renunciation. I believe these will be considered sufficient to prove my theory.

As the material stands, one of the greatest contributions of the Banāras school seems to have been the creation of a series of single incident images depicting one scene from Buddha's life. These images in reality are also stelæ cut on the principles of bas-relief in which the influence of inverted perspective led to the carving of the image of Buddha on greater dimension with few details added on the base to identify the scene. This method was continued by the 'Eastern Indian School of Mediæval Sculpture' in Bengal.

Last but not the least important comes the theme which supplied material to the artists. The general impression has so far been to take it for granted that it followed a common Buddhist tradition and hence no digression was possible. A discriminating attitude, however, tells us that the literature and the traditions that these craftsmen depended upon were not those recorded in the early Pāli literature or its later commentaries. As it is impossible to take

71. For C(b)2 consult D. R. Sahni *Catalogue of Antiquities of Museum of Archaeology*, Sārnāth.

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into consideration every individual scene of the Master's life, I will concern myself with one or two, providing proof for the hypothesis. The best instance is the Śrāvastī Miracle otherwise known as *Yamaka-paṭihāriya*. The story is found in *Sumaṅgala Vilāsinī, Dhammapada-aṭṭhakathā* and a *Jātaka* (iv. 263 ff.). In the Pāli tradition it is stated that when Buddha laid down a rule forbidding the exercise of supernatural powers the heretics went about saying that they would perform no miracles except before Buddha. The matter having been reported to Buddha he accepted the challenge and pronounced that the rule applied only to his followers and not to himself. He proceeded to Śrāvastī and on being approached by the king Prasenajit stated that he would perform the miracle at the of the Gaṇḍamba tree on the full moon day of Āshāḍha. The heretics uprooted all these mango trees for a considerable distance. Nevertheless, on the appointed day Buddha went to the royal gardens, accepted the mango offered by Gaṇḍa and caused a marvellous tree to sprout from its seed. Then the Enlightened One created a jewelled walk in the air, by the side of the Gaṇḍamba tree. Thereafter standing on the jewelled walk he proceeded to perform the twin miracle *(yamakapaṭihāriya)*.[72] It is clear that neither in details nor in actual facts of the story the representations of the various schools found throughout the length and breadth of this sub-continent and Afghanistan agree. Another instance is the incident of the offer of honey to Buddha by a monkey at Parileyyaka. According to the commentaries, Parileyyaka was a town near Kauśāmbī, where, a monkey offered to the Buddha a honeycomb. Soon after the monkey fell on a tree stump and died and was born in *Tāyatiṁsa*.[73] In the reliefs depicting the Buddha Charita the monkey is generally shown jumping into a well. These two instances I feel testify to the fact that the artists were following the tradition recorded not in the Pāli texts but in the *Divyāvadāna, Lalitavistara* and *Avadāna-Kalpalatā*, that is the Sanskrit Buddhist tradition.

72. G. P. Malalasekera, *Dictonary of Pali Proper Names*, vol. ii, London, 1938, pp. 682 ff.
73. *Ibid.*, p. 191 f.

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A UNIQUE IMAGE YOGA-NĀRĀYAṆA FROM RAJASTHAN

By *R. C. Agrawala*

Indian scholars have published a lot of material pertaining to the stone images of Yoga-Nārāyaṇa so far discovered in different parts of India.[1] In such sculptures, Vishṇu, a prominent deity of the Hindu pantheon, is to be seen sitting with his lower hands in a meditating posture[2] while the upper two hands carry his usual weapons[3] (āyudhas).

The Sardar Museum at Jodhpur[4] contains a black stone image (brought from Ḍīḍawānā,[5] Jodhpur Division) depicting the Yoga-Nārāyaṇa device in a unique way.[6] This sculpture perhaps belongs to the early mediaeval period, somewhere towards the middle of ninth century A.D.[7] It measures about 18 inches in height and 13 inches in breadth and is well preserved. (Fig. 5).

In the sculpture under study the four-handed Vishṇu has the palm of his lower two hands placed one over the other (between the soles of feet) in a traditional manner covering the navel of the deity. Underneath the legs of Vishṇu hangs the garland which rests on the up-turned lotus throne. Just below this lotus-throne, two persons (facing each other) are looking at the deity with folded hands. To the right and left of these devotees have been carved the *siṃhavyālas,* and just above them the *makara-vyālas,* the *aśva-vyālas* and the *gaja-vyālas* in a descending order.

Vishṇu himself wears the tiara *(kirīṭa-mukuṭa),* sacred thread and some ornaments round the neck, ankles, arms, ears, etc. There also appears a *śrīvatsa* mark in the middle of the chest. Behind the head of the deity appears a hallow encircled by the thirteen hoods of a snake. On both the sides of the deity appear the flying *gan-*

1. Cf. T. G. Rao, *Elements of Hindu Iconography,* Madras, I (i), pp. 85 ff.; J. N. Banerjee *Journal of the Indian Society of Oriental Art,* Calcutta, XIII, pp. 89-95; C. Śivaramamurti, *Ancient India (Bulletin of the Archaeological Survey in India),* New Delhi, VI, p. 4, plate XII A and B.
2. Also called as *vaddhapadmāsana* (or *Yogāsana) mudrā.*
3. They usually include the mace, the conch, the lotus and the wheel.
4. The writer of this paper now happens to be the Superintendent of this Museum.
5. Situated in *tahsil Ḍīḍawānā* of District Nagour.
6. Cf. My paper in the *Journal of the Museums Association of India.* Bombay, 1953, IX, pp. 104-5, plate xxii, figure 46 facing p. 104.
7. Dr. H. Goetz (during a personal talk at the Oriental Conference held at Ahmedabad in November 1953) too agrees with this view.

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dharvas, very keen to garland the meditating deity seated below.

The most remarkable feature of the above image is the *presence of a garland in both the upper hands of Vishṇu.* The weapons[8] usually held by Vishṇu, are not to be seen anywhere in this sculpture. That is the reason why the above image in the Jodhpur Museum stands unrivalled in the realm of ancient Indian art. Most of the details of this image are somewhat akin to those presented by D. 37 image (of Yoga-Nārāyaṇa) preserved in the Archaeological Museum at Mathurā.[9] But the garland upheld in the upper hands is conspicuous by its absence even in the sculpture of Mathurā Museum. Numerous Yoga-Nārāyaṇa images have been recovered from various parts of Rājasthān too, but more of them stands in comparison with the one from Ḍīḍawānā (as discussed above).

It now remains to trace the literary basis of the sculptor who carved this unique image in an unconventional manner.

It is also essential here to scrutinize the contents of an epigraph (dated 1161 A.D.) from Nāḍol (Jodhpur Division). This inscription[10] refers to the harmonious relationship existing between the members of the Jaina community and the followers of Brahmanic faith. This is evident from the fact that Vishṇu, Brahmā and Śiva[11] have all been called as *Jinas* i.e. adherers Jaina religion. There is no wonder then that the members of the local Jaina and Brahmanic communities got the above image of Vishṇu fashioned in such a manner as to suit the taste of all and to serve the purpose of being worshipped by non-Vaishṇavas too. That may account for the utter absence of the weapons of Vishṇu in the above image. The image thus might have become an object of common worship for any devotee who believed in the efficacy of meditation and idol worship. But the new device appears to have been invented under the pressure of Jainism alone which was quite popular in Rājasthān in the mediaeval period. Perhaps the Vaishṇavas did not hesitate in departing from the traditional mode of carving the Yoga-Nārāyaṇa images. It is to be searched further whether any literary text allows the carving of this type of image.

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8. As a matter of fact we even expected any of these weapons either below the lotus throne or in the hands of the persons seated below.
9. This sculpture has been illustrated by Dr. V. S. Agarwala, *Handbook of the sculptures in the Curzon Museum of Archaeology Muttra,* 1939, Allahabad, plate xxiii, figure 45; *Ibid.,* pp. 56, 60.
10. *Epigraphia Indica,* ix, pp. 67-8.
11. Cf. *Progress Report of Archaeological Survey (Western Circle),* Poona, 1905, p. 55 referring to the following statement:—

"On the dedicatory blocks of many Śaiva temples in Rājpūtānā, Śiva is figured like a Jina. This is an interesting feature of Brahmanical iconography which requires to be carefully and thoroughly studied." The Indore Museum has got an interesting image (of Yogeśvara Siva) which looks like that of Rishabhadeva; Cf. *The Jaina Antiquary,* XVIII (ii), Arrah, pp. 1.5.

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Fig. 5. *Buddhāvatāra of Vishṇu from Diḍwānā.*

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AN INTERESTING TRIPĀDA—MŪRTI FROM KIRĀDU

By *R. C. Agrawala*

During my archaeological explorations in October 1953 I happened to discover a stone image on a hillock (about 800 feet high) facing the ancient temples of Kirāḍu[1] in the Jodhpur division. Made of yellow Jaisalmer stone, it presents very interesting iconographic details. The image is about 1 foot 5 inches in height and depicts the three legged Bhairava in *sthānaka mudrā*. The two legs are seen standing erect and the deity wears wooden sandals *(pādukās)*[2] which are clearly visible below. The foot of the third right leg touches the thigh of the left leg. Behind the deity is seen a prancing dog. (Fig. 6).

As regards the upper portion of the body of the deity, the lips being open, the teeth are clearly visible. There is a canopy of a three-hooded snake on the head of the *Sthānaka* deity who is shown with eight hands. Out of these hands, there is a dagger in the right front hand and a bowl in the left front hand. Besides that, the other right hands bear a sword, a *ḍamaru*, etc. A garland of human skulls *(muṇḍamāla)* hangs up to the shin-bones of the erect legs. Also the tail of the three-hooded snake appears to have formed the shape of a necklace round the neck of the deity.

The most interesting point here is an inscription (of two lines) carved on the pedestal below. It runs thus:—*saṃvat 1516 varshe vaiśākha sudi 5 tithau mahātaram ..... tripādamūrti ..... kārāpitam brā ..... suta upādhādhinā sarva śān (ti) hetave .....pratishṭhita. Śrī Śrī* ..... etc.[3]
The phrase *tripādamūrti* is to be noted with great interest here. It specifically refers to the three legs of the deity. The sculpture under study, a piece of 15th century art of Mārwār, goes to present the *Atiriktāṅga* form of Bhairava coming within the group of *Saṃhārabhairavas*.

1. i.e. ancient Kirāṭakūpa. The site of the ruined temples is about 3 miles from Khādīna, a railway station on the Jodhpur-Barmer-Karachi railway line. Khādīna is about 120 miles from Jodhpur.
2. For the wooden sandals of Bhairava, see C. Śivarāmamūrti, *Ancient India*, VII, p. 59 pl. xxiv.
3. For such forms consult T. G. Rao, *Elements of Hindu Iconography*, II (i), pp. 181-2; *ibid.*, II (ii), p. 95, referring to the literary references from Sanskrit texts.

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The Kirāḍu sculpture thus appears to be a unique sculpture of *tripāda* Bhairava.[4]

On the other hand we are already familiar with *tripāda* images of *Bhṛiṅgi, Agni*[5] etc., in the realm of Indian art.

Dr. V. S. Agrawala informs us that sculpture No. 1289 of the Curzon Museum at Mathurā refers to sage Bhṛiṅgi and that he has also discussed the problem in his work on the *Brahmanical Images in Mathurā Art*, pp. 55-6. Sri H. K. Sāstrī also referring to a similar South Indian sculpture, states that "an image of Bhṛingīśa with three arms and three legs is stated to have been set up in the temple at Tanjore by a subordinate of Rājarāja I in the 11th century A.D." Dr. V. S. Agrawala also intimates that according to the *Vishṇudharmottara* (III. 73.40), *Jvara* is also to be shown with three legs *(Jvaraḥ tripādaḥ kartavyaḥ)*.

The *tripāda* image[6] from Kirāḍu therefore is an important addition to the *tripāda mūrtis* of ancient Indian art.

4. T. G. Rao, *op. cit.*, II (i), pp. 322-3; H. K. Śāstrī, *South Indian Images of Gods and Goddesses*, Madras, 1916, p. 165; Dubrieul, *Iconography of South India*, pl. x, p. 28 as cited by Dr. V. S. Agarwala in a personal letter dated 18-11-53.
5. Cf. H. D. Sankalia, *Archaeology of Gujarat*, Bombay, p. 144 and f.n. 6; T. G. Rao, *op. cit.*, II (ii), pp. 521, 624; Ancient India, *op. cit.*, p. 35.
6. It is regretted that no good photograph of this image was taken at the time of my sudden visit. It was then covered with oily substance which could not be washed due to the dearth of water in the locality. Only an ordinary photograph was taken for record purposes. The image is worshipped not very frequently. There is also no approach road to the top of the hillock where the sculpture now lies under a stone slab shed. The department of Archaeology, Government of Rajasthan proposes to make necessary arrangements for the transfer of this image to the ancient temples of Kirāḍu at the foot the hillock below.

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Fig. 6.
A Tripādamūrti from Kiradu.

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THE PROBLEM OF LIGHTING

By *K. R. Vijayaraghavan*

GENERAL.

One of the most difficult problems in organising museum display is the question of lighting. It should be arranged in such a manner that the light is vivid but at the same time diffused, and also distributed upon all objects exhibited so that they may be distinctly seen without reflection or glare.

It is only in recent years that any special attention has been paid to this aspect of museum display. The demand for better lighting is perhaps due to the improvements that are taking place elsewhere, particularly in the commercial show-rooms. But it is also true that there is at present greater public interest in museums, and in order to maintain it museum administrators should design better lighting and exhibition methods to create a feeling of comfort. Bad lighting, especially of wrong colours, will increase museum fatigue.

The introduction of fluorescent lamps is a landmark in the history of museum display, since it has made internal case-lighting possible. The cool cathode lamps enable them to be used inside majority of show-cases, without any harm to the exhibits. This allows more scope for display and also brings out the specimens in greater detail.

Light is also an important factor in creating variations between rooms and in dramatising display. The desired diversity can be effected by introducing warm light in one room and cool in the other. This can also be brought about by a subtle combination of artificial and natural lighting.

In spite of the best endeavours of experts in the field, it has not been possible to standardise the methods of lighting, which would be applicable to most museums. Every museum is different not only in architecture but also in the nature of exhibits it contains and each must therefore be treated individually. But whatever method of lighting is employed, the principal consideration should be that attention is drawn to the exhibits and not to the display itself. 'Lighting should produce an effect without apparent cause.'[1]

1. Museum Journal, Vol. 49.

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The Fort St. George Museum is located in an 18th century building, constructed in the year 1798 to serve as the 'Exchange' (modern Chamber of Commerce). This huge structure, one of the earliest and tallest inside Fort St. George, is situated right in front of the rows of buildings facing the Bay of Bengal. It houses not only the Fort Museum but also the Southern Circle Office of the Department of Archaeology. The Museum portion of the building consists of two large-sized rooms in the ground floor and the 'Long Hall' in the first floor. They house antiquities of varying sizes and nature, such as guns and coins, records and paintings. The paper discusses the lighting advantages and drabacks of these halls in relation to the specimens displayed therein and also the changes effected to bring out the objects to their best advantage. An indication of the future plan in this direction is also given here.

LONG HALL

The 'Long Hall' in the first floor is the general section of the Museum where records, coins, medals, silverware, textiles etc., are exhibited in show-cases. Till 1861 this huge hall, 112 ft. by 30 ft. by 26 ft. high, was used as the 'Exchange' where the Company Officers and local merchants met to determine their barter agreements. In that year the building was bought over by the Government to form the Infantry Officers' Mess. It is possible that at this time the hall was reconstructed and brought to its present shape with twenty-two doors, 4 ft. by 13 ft. high, four large sized windows and thirteen ventilators.

This section, running north to south, has all the disadvantages of an overlit hall. Through these doors, windows and ventilators, all kinds of light enters, resulting in an undesirable combination of side and top light. It is a great problem to arrange here show-cases of different designs with exhibits of varying nature requiring different types of lighting. Since the building is a protected monument no vital structural alterations to suit Museum needs could be contemplated. The collections, though small at present, are being continuously enlarged. We are thus faced with the question of accommodating increasing number of specimens in a given space, with no freedom to make necessary modifications. All the museums which have to be housed in an ancient monument as parts thereof, suffer from this handicap. But to compensate for the resulting complications, the tradition of the old house and its historical surroundings give a character to the display which cannot be obtained in a newly constructed building. It is also true that the difficulty in solving architectural problems more often creates interesting methods of display that would otherwise be absent.

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In this hall even partitions that would not affect its structure could not be thought of. For no visitor fails to admire its fine proportions, the huge wooden pillars, excellently decorated cornices with dadoes below, picked out in stucco and the numerous beautiful square patterns in the coffered ceiling. Thus the hall itself is part of the exhibition so to say. One would obviously wish to maintain it in its pristine condition, in which it will form a natural background and enhance the enjoyment of visitors.

Coloured curtains for all the openings will perhaps be the only provision possible. Such an arrangements has resulted in diffusing the bright sun light entering the hall from all directions. This has brought in a very important change for the better. For, one approaches the hall through the comparatively dark steps and glare from the eastern openings in the hall is more painful than oppressive, particularly during the morning hours of the day. Even in the colour of the curtains one could have no choice. Before this building was handed over to us the Military Engineering Department had used yellow oil paint for internal decoration of the walls. This colour is unsuitable for exhibition purposes, since yellow has the effect of making a room appear brighter and warmer. But to match with the walls cream coloured curtains were selected and for diversity blue ones were alternately used. The show-cases were also given appropriate background colour, so that the combined effect reduces to a considerable extent the monotony of the bright yellow tint in the huge walls.

The curtains have no doubt removed the glare and hidden the sources of light but the diffusion is not uniform. Moreover they have to be folded during cloudy days again resulting in glare and reflection, though to a limited extent. When the plain glass panels are replaced by frosted glass uniformity in lighting may result.

Top lighting, carefully diffused so as not to be over-powering, has the advantage of uniformly illuminating the wall-space and also the centre cases of all sizes. But at the same time in big cases reflection of the ceiling will seriously interfere with the viewing of objects inside. If on the other hand exhibits are displayed in desk cases, the visitor bending over the case, finds his own image in the glass and it is only with great effort that it is possible for him to see the objects below. The show-cases in the long hall are therefore arranged in such a manner that the visitor stands at right angles to the source of light. For if he faces the light reflection results. On the other hand if light enters from the rear, his own shadow obstructs the objects. In other words, small objects in

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show-cases should be exhibited in low side light. This has been accomplished in the Fort St. George Museum by arranging the showcases containing coins, medals, stamps etc., along the width of the hall, right across the doors. There is, however, one difficulty. Light enters the hall only from the east. This necessarily means that one half of the case, near the source of light, will be better lit and the other half will remain comparatively dark. The only way to rectify this defect is the introduction of internal lighting. It is to be seen how far the provison of fluorescent lamps inside the cases, at least for the less illuminated half, can improve matters. Arranging internal lighting of centre or island cases requires careful handling of the leads, as otherwise they will obstruct the passage. Moreover the wiring should remain unobstrusive.

Another effect of the numerous openings in the hall is excessive heat during summer days, when the temperature inside rises up to 100° F. This heat and bright light make the hall unsuitable for coloured objects. Though the more important specimens have been provided with curtains it is only a remedy and not prevention.

A device to keep the temperature of the hall within limits has therefore been adopted. All openings letting in air are closed and the fans kept running at a low and regulated speed. When it gets cool in the evening, the doors and windows are opened one by one to avoid sudden change in temperature.

HALL OF ARMS.

The weapons of war manufactured during the last three centuries are housed in the ground floor. A lengthy room to the left of the vestibule, 67 ft. by 18 ft. by 14 ft. high, forms the 'Hall of Arms'. It runs east to west with three windows facing the sea in the eastern half and one door and a window in the other. 'The Prints Section' is situated to its south and the western end leads to the Museum Office. Thus this section gets its natural light only from the east through three large sized windows. The western door and window are closed permanently. The objects displayed here vary from small pistols and knives in showcases to huge cannon exhibited on suitable platforms. Even during the summer days only one half of the hall will receive sufficient light, the western end remaining dark. Here therefore the problem of lighting is totally different from that in the Long Hall. In this hall it is a question of lack of visibility and consequent necessity for augmenting light, either artificial or natural.

The only arrangement possible in the section is to display small objects in show-cases near the eastern windows, so that they receive

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good side light. This will enable the visitor to see the objects without glare or shadow. A big cannon, mortars, wall pieces etc., are exhibited on suitable platforms in the western half of this room, where it is comparatively dark. The existing two farm lights are totally insufficient to light all objects in this section. It has therefore been decided to provide four tube lights (fluorescent lights of four feet length) in the western half and two in the brighter half. They are to be arranged in such a manner that the walls will receive side light only. It is hoped that the combined effect of natural and artificial lighting will produce the desired uniformity and also diversity. If the door and window in the western half are also glazed better effect may result.

PRINTS SECTION.

The hall adjacent to the Armoury has been organised as the 'Prints Section', wherein coloured etchings, engravings acquaints etc., have been exhibited. For equipping this section we have one advantage. Since this is being organised anew all desirable experiments can be carried out and modifications effected to suit the actual requirements. Perhaps at first sight the 'Long Hall' in the first floor may appear to be most suited for the coloured Prints. But the excessive light and heat during summer months are injurious to them. Moreover Prints should be exhibited in small rooms with low side light. Both the above conditions are satisfied in this hall. It is of the same design and dimensions as the Armoury and can be easily regarded as two separate small rooms (20 ft. by 14 ft.), ideally suited for coloured Prints. It is probable that there might have been two rooms here, as in the Museum Office on the other half of the building. The partition doors seem to have been removed at a later stage, since the openings (door spaces) can still be seen here, dividing the two sections equally. They have individual vaulted roofing which keeps them cool even during the hottest days.

If we are to give pictures their full value, it is necessary to provide as nearly as possible, the conditions under which they were produced or for which they were made. This typically 18th century hall, sturdily built in the Georgian style is an appropriate recipient for these Prints depicting 18th century views of Madras, and neighbourhood. Moreover in exhibiting Prints, small rooms with side light are the most desirable. Artificial light is to be avoided, as in making the necessary close observations the visitor gets his own image in it.

The eastern half of this hall receives good side light from the three large-sized windows facing the sea. It is proposed to fix

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frosted glass in all panels except at the ends nearest the walls so that the wall spaces receive bright side-light. This will throw light only on the prints avoiding the visitor standing nearby. No reflection can take place even if they are studied at close quarters. To avoid glare and excessive light in the hall, two windows and one door on the south will be curtained off.

For the other half (room) side light is insufficient. But arrangements are being made to glaze the door and window in the western wall so that side light from that end may enter the hall and illuminate the Prints hung on the walls. It is hoped that all these changes will make this section an ideal one of its kind.

To perform its function adequately, museums large or small must adopt then own plan and work it out, and in this plan lighting should play a conspicuous part. Light openings found in other buildings would suffice for museum purposes also, provided the openings themselves and the reflections from them are kept out of sight. The more important consideration is not the size of the source of light but its position.

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NEW ACQUISITIONS TO THE MATHURA MUSEUM

By *K. D. Bajpai*

Recently some new sculptures and terracottas have been added to the rich archaeological collection of the Mathura Museum. They are briefly described below:—

1. *Stone Lintel* (Museum No. 3625; 2′ x 6″). This lintel has been acquired from the Bhūteshwar Site of the Mathurā City. It is carved on both the sides. On the obverse are shown four mythi-left. Under the tree can be seen a Śiva *liṅga,* wound with garlands and flowers for worship. A tree within railing is shown on the left. Under the tree can be seen a Śiva liṅga, wound with garlands as found in several other Mathurā sculptures. The lintel is partly broken. The reverse bears five winged lion figures. The scene is full of life and action. The lintel can be ranked among the few such pieces found at Mathurā. Late Śuṅga period. (Fig. 7).

2. *Śālabhañjikā from Kaṭrā Keśavadeva* (No. 3810; ht. 4′ x 6″). This interesting female figure is standing under an *Aśoka* tree. The figure is exquisitely carved. She wears a *dhoti* and a scarf flowing over her shoulders and a five beaded *mekhalā,* necklace, ear-pendants and ornaments of the forehead. Her hair is tastefully arranged. The figure is made of red sand stone and is to be assigned to the Gupta period.

3. *Head of Nāgī* (No. 3763; ht. 7″3). The extant portion shows the upper part of a Nāgī image with five miniature female figures emerging from her body. The latter are holding fire, bow and other indistinct objects. There is only one such sculpture in the Mathurā Museum (No. F.2), which depicts a similar scene, in which case we find the miniature figures carrying flames only in their both hands. Kushāṇa period.

4. *Image of Kubera, god of wealth* (No. 3870; ht. 2′ x 6″). This very interesting image of Kubera has recently been obtained from Balbhadra Kuṇḍa in Mathurā City. The god is seated crouchant. His right knee is fastened to the body by means of a heavy scarf; round the neck is a wreath. These can distinctly be seen on the back of the image. A similar figure of Kubera was acquired long ago for the Museum from village Pālikherā (C.3). The new Kubera is a welcome addition and it also belongs to the Kushāṇa period.

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5. *Part of an earthen lid* (No. 3767; 7" x 4"). This lid is carved with a number of artistic designs. The most interesting device is a female figure holding the branch of a tree and standing in a graceful pose. From Kaṭrā Keśavadeva. Gupta period. (Fig. 8).

6. *Part of a terracotta clay cart (Mṛichchhakaṭika)* (No. 3799; ht. 4"). The two sides of this richly carved piece bear flower and leaf patterns. In the centre is seated a male figure, probably the driver, who holds a staff in his right hand. He is wearing a peculiar head gear. Red clay. Late Śuṅga period. (Fig. 9).

7. *Headless figure of a Matsya-Kanyā.* (No. 3871; ht. 4"). This peculiar terracotta shows a mermaid with folded hands. Her head is broken. The lower part consists of the mouth, and not the tail, of a fish. Red clay. Gupta period.

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Fig. 7.
Lintel from Bhuteshwar, Mathura.
Late Sunga Period.

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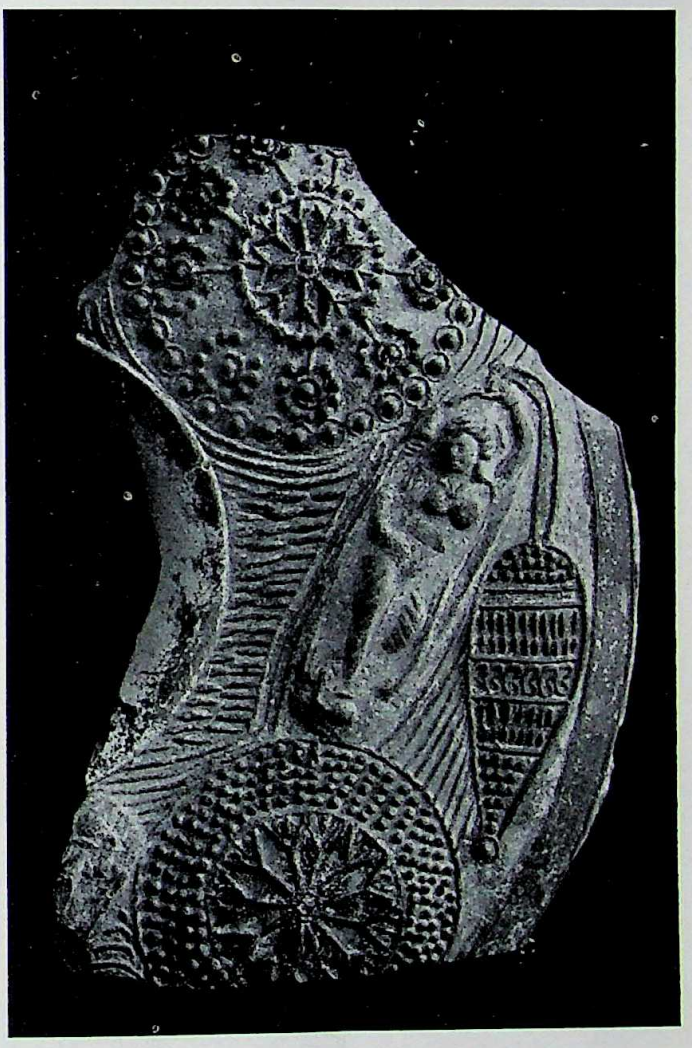

Fig. 8.
Part of a terracotta lid.
From Mathura. Gupta Period.

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Fig. 9.
Terra cotta clay cart.
From Mathura. Sunga Period.

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CALICO PRINTING OF JAIPUR

By *Satya Prakash*

The calico-prints of Jaipur have special characteristic features of their own. They are printed at Sanganer, Bagru, Jobner, Shahpura, Hindoun, Chakmara village near Phagi and Jaipur city. It is a known fact that India was the first country to manufacture cotton textile, the Greek name for cotton fabrics 'Sindon' being derived from Sindhu. The word Chintz is also from the Hindi word *'chhit'* meaning variegated. Even to this day Indian cotton prints hold their fame in delicacy of texture, fastness of colours and graceful designs. The printing of Sanganer in the Jaipur unit of Rajasthan lacks in variety, but is distinguished for its adhesive quality. The vagaries of temperature do not affect it in the least. The patterns are of symbolical and natural origin capable of being systematically grouped together into different sections and subsections. (Fig. 10).

The Sanganer printing is a very old industry of Rajasthan and particularly of Jaipur. It is as old as the city of Jaipur. The art of printing on cloth as it is practised at Sanganer owes its origin to Gujarat from where, it is said, the calico printers came and settled down. The wooden blocks or stamps with which the designs are printed are made by Shia workers of Persian descent, who migrating from Multan settled down in Sanganer many generations ago.

The calico-printing industry of Jaipur is a specialised industry of Rajasthan. Those engaged in it do not do any other work. They work at it with such devotion that they produce excellent specimens of fast colour and admirable patterns based on purely India designs. In other worlds the richness and variety of colours together with the variety of patterns are the chief characteristic of Jaipur printed textile. The following procedures are involved in printing.

A piece of white cotton cloth is washed in water and afterwards immersed in the solution of linseed oil, lime and water in the following proportions:—

(a) Lime—1 seer.
(b) Linseed oil—2 seers.
(c) Water—4 seers.

The cloth is repeatedly dipped in this solution and exposed to the rays of the sun as often as fifteen times in the same number of

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days. It is then washed well and dried and dipped once again in a solution of the *Terminalia chebula,* which is of yellow colour. It is then spread on the ground to dry.

The next part of the process is the preparation of a kind of printing ink which is made with the solution of alum, turmeric, the dust of ironrust, the root of a dye called *Rubia Manjith* and flowers of the *Grislea Tomentosa.* To this solution a little oil is added, after which the dye is filtered in a wooden vessel. The dye thus formed, is ready for the wooden stamps. More than hundred wooden stamps of different varieties are preserved by the printers who print patterns of different types, according to the choice of their customers.

The cloth is printed twice and requires great care in manipulation. After the second printing, it is boiled for some time in the solution of *Morinda Citrifolia, Rubia Manjith,* and *Terminalia chebula* and is afterwards exposed to the sun. When such pieces are dry, these are sent to Sanganer or Bagroo for being washed in the river after being soaked for nearly two weeks. In this period they receive a peculiar rosy tint which is very lovely to behold. These have to be printed again and washed and dried once again before they are sent to the market for sale.

The above process is employed for printing white chintz The process, however, differs with chintz with coloured ground which is simply dyed with whatever colour is deemed suitable for it.

The Begru chintz pieces are prepared in a similar manner but the colours are not lasting and this is why these do not command good price.

A word may be said for gold and silver stamping processes. It is to be borne in mind that in this type of work on stamping is done in fast metal unless specially asked for. The paste for stamping is prepared on the following lines:—

Gum Accaciae—6 tolas.
Gum Acacia—6 tolas.
Hordeum Vagure—$2\frac{1}{4}$ mashas.
Astera canthra.
Longifolia—$2\frac{1}{4}$ mashas
Salt (if not sugar candy)—9 mashas.
Yellow ochre—$2\frac{1}{4}$ mashas.

The above formula is for silver stamping but for gold stamping an addition of *Chandreus,* to the extent of one masha, is made to the above mixture. This paste is put on the palm of the workman's left

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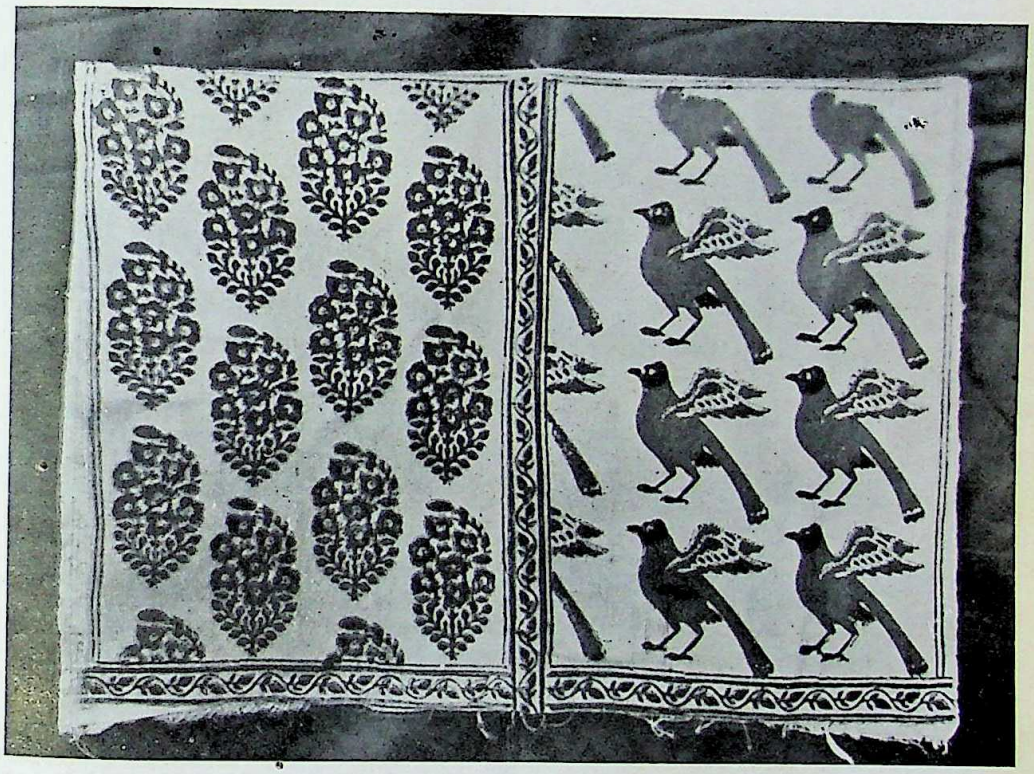

Fig. 10.
A specimen of Jaipur Prints.

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hand, the palm serving as a pad, from which the paste is put on the stamp and the latter stamped on the cloth. A second workman, at the same time, takes off gold and silver beaten leaves with a small cloth pad and applies it to the cloth, where the paste has been previously stamped. After drying, which takes only a few hours, the same is polished on a marble slab with an agate burnisher.

Another process of printing, slightly different from the above, is also known to be in practice at Sanganer. A mixture of oil, *Khar*, sheep-droppings and water is prepared and the cloth for dyeing is dipped in it and kept in wet condition for five days. The oil gets into the pores of the cloth (which has the power of making the colour fast on the cloth) and makes the cloth fast coloured. This is then washed for six days in running water. The cloth is then dyed yellow by dipping it in myrobalam solution and printing is done by wooden design blocks. It is then washed in the river for about two days, dried and brought to the workshop. Then on a furnace *(Bhatti)* in a copper vessel the cloth is immersed in a slightly warm water mixed with *āl* (in old times) and aniline dyes (in the present times).

It is boiled for an hour and kept in slightly semi-heated condition one full night. Next morning the cloth is again sent for washing in the running water of the river. For four days it is spread in the river for the final washing to do away with unnecessary colours.

Of the two types of printing work done in Jaipur, the market for Bagru dye-stamp work is entirely Jaipur. It is generally sold on the market day *i.e.*, on Saturday. The Sanganer workers, on the other hand, over and above their sale at Jaipur, send their goods to Ahmedabad, Panjab, Gujarat and U.P. Sanganer work is, undoubtedly, superior to Bagru work. But these industries are now on decline, for competition, rivalry and disputes etc., have affected the industry considerably and matters are becoming more worse owing to the scarcity of water and owing to the growing competition with imitation goods. But the fact remains that the Sanganer printing as a very old industry of Jaipur and needs improvement to save it from extinction. For this, the workers must produce new designs in demand and improve their colours.

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A NOTE ON THE MANUFACTURE OF RAJASTHAN BRACELETS

By *Satya Prakash*

The manufacture of bracelets is an important industry in Rajasthan. The ornamental bracelets of shell-lac are worn nowhere so profusely as in Rajasthan. These are prepared and sold by a class of artisans called *Manihars*. The following process is adopted by *Manihars* in preparing these shell-lac bracelets:—

Ten seers of purest shellac is soaked in cold water for some time, and then washed repeatedly until freed from all impurities. An equal quantity of powdered old bracelets is mixed with it adding fine sand twice its weight. This mass is heated till it dissolves and is homogenous like butter; it is also repeatedly hammered. It is then turned into bars, which are turned round a wooden instrument of a conical shape nearly a foot high called *Hatta*. *Churis* thus prepared are placed one upon another round the instrument and the pyramid of bracelets when complete is called *Muthia*, and it is varnished with warm paste consisting of *Chandras*, vermilion, verdigris, yellow sulphate of arsenic and indigo, according to the red, green, yellow of blue as required. This varnished *Muthia* is exposed to the sun and called simple *Chura*. Such bracelets are generally worn by low class, poor women.

There are however superior classes of bracelets, which are more costly and require much labour in their preparation. These are called *Gattis*, in the preparation of which the process is the same, as far as the colour coating is concerned after which a decoction of resin, raw sugar, and *Baingnian Katahli* is prepared. It serves as ink with which ornamental figures are drawn upon the *Muthia* with a cotton brush. When these figures are dry, gold leaves *(tabak)* are applied upon them and then wiped by dressed cotton, so that the gold adheres to the figures only and leaves the other part on the *Muthia* entirely free. After this process, small points of fine gold are set upon the ornamental work by the light of lamp with a pair of tongs. In this process utmost artistic skill and close attention are necessary as the slightest carelessness is bound to spoil the whole piece. These bracelets are divided into various sorts, according to their difference in ornamental gilt work and bear various designs such as *Gokru, Tarunj* etc. They are frequently worn by ladies of distinction and are regarded as excellent ornaments. (Fig. 11).

Cocoanut shell and ivory bracelets are made in Rajasthan, but the former is a speciality of Udaipur, the latter of Marwar, specially Pali.

Many good specimens of these bracelets are to be found in the Museums at Jaipur and Jodhpur.

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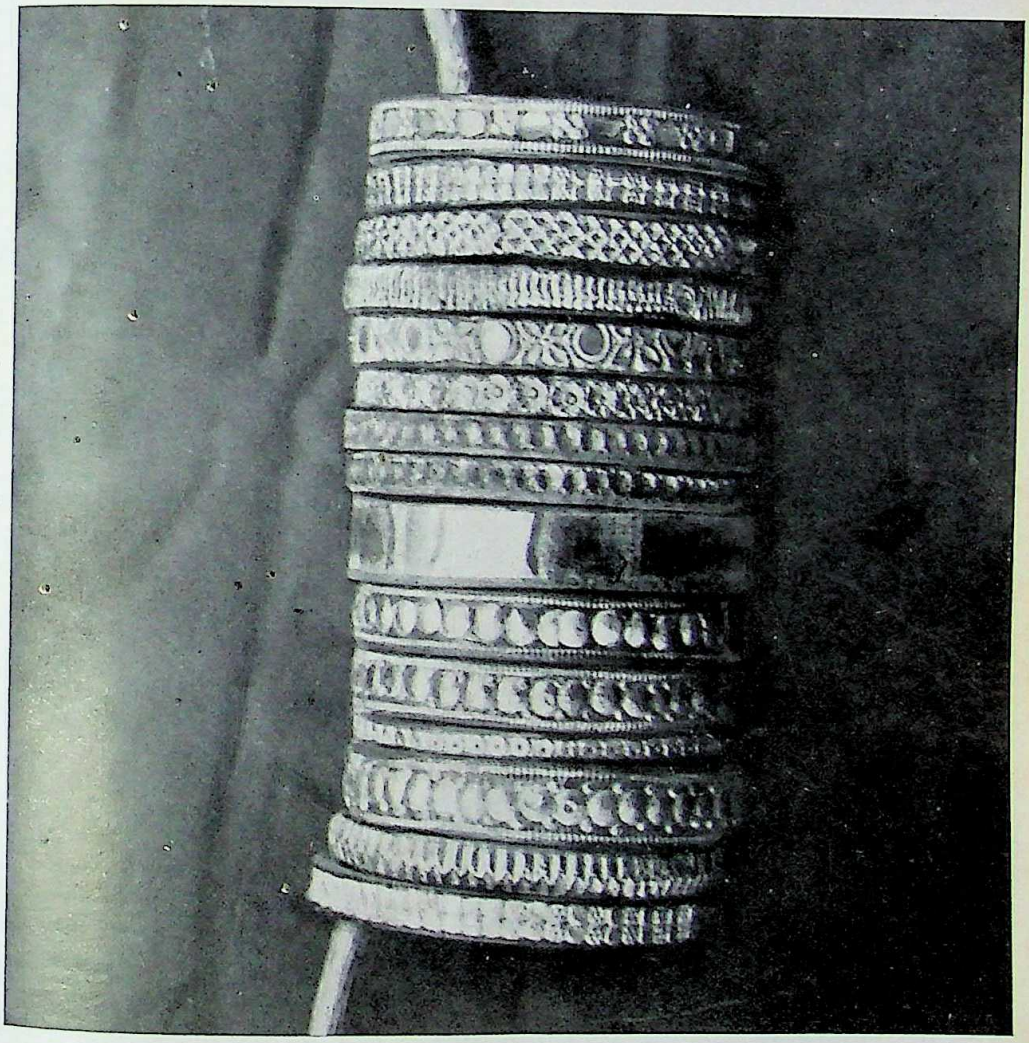

Fig. 11.
A specimen of Rajasthan Bracelets.

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AJANTA PAVILION

The most important event of the period that will go down in the annals of the history of the Hyderabad Museum is the fulfilment of a long cherished desire, the foundation of a separate picture Gallery for Ajanta paintings.

The wall paintings of Ajanta, are in fact, extremely valuable records of the life and culture that flourished in the Deccan from c. 200 B.C. to 700 A.D., and hold a most prominent place among the vestiges of ancient Indian Art. They are of equal importance from the international point of view. There are few places which can boast of such extensive remains of ancient paintings still so well preserved and covering such an extensive field. The history of Indian painting from 2nd century B.C. to the middle of 7th century A.D. can be vividly studied on the walls of the Ajanta Caves.

The Hyderabad Museum is specially interested in initiating students and scholars in the valuable records. With this object in view a large unique and unrivalled collection of actual copies of the Ajanta, Ellora and Pitalkhora paintings has been made during the last 25 years. To facilitate the study of Ajanta paintings for the students and visitors to Hyderabad who can not afford to go to Ajanta, a separate Gallery meant exclusively for the copies of these paintings has been opened in a sufficiently large building now named "Ajanta Pavilion", close to the Hyderabad Museum, in the Public Gardens. These copies have been executed by famous artists like Syed Ahmad, Messrs Fazluddin, Nazir Muhammad, and Muhammad Jalaluddin. These are the best available reproductions of paintings.

In this hall attempts have been made to focus the attention on various aspects of Ajanta painting. Copies and drawings from Caves IX and X which represent the earlier phases in the history of Ajanta painting, have been displayed more or less in a manner in which they exist at Ajanta.

Next come the paintings of Vakataka period (c. A.D. 400 to c. A.D. 600) of which the best specimens are to be found in Caves XVI and XVII at Ajanta. A separate portion has been allotted for these paintings.

Copies of paintings belonging to the seventh century appear in a separate group.

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Attempt has also been made in one portion of the hall to exhibit paintings of various periods together for a comparative study of the various phases of the Ajanta art.

Copies of the same subject by various eminent artists have been placed together so that the differences in these copies may be studied comparatively.

Sri L. N. Gupta, Secretary to Government, Education Department, Hyderabad Deccan, whose keen interest in art is too well-known to need any mention, extended unstinted support in the acquisition of a suitable Hall (200′ x 30′ x 25′) for the display of these copies and also in the materialisation of the proposal of establishing a separate Gallery. The Pavilion was inaugurated by a renowned son of the country Dr. S. Radhakrishnan, Vice-President of India on 10th January 1953.

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LADY WILSON MUSEUM, DHARAMPUR

By *D. H. Koppar*

The year nineteen hundred and twenty-eight was an epoch-making one in the history of the Dharampur State (now merged in Bombay State). It was the year of starting new institutions that were to take the people on the highroad of progress. One such institution was the Lady Wilson Museum, named after Lady Wilson, wife of the then Governor of Bombay, Sir Leslie Wilson. The main purpose and spirit behind the creation of this Museum was to stimulate industrial activity in the backward class people, popularly known as the 'Rani-Paraj'.

The Museum occupies a special and significant position as, firstly, it was expressly started for the benefit of the backward tribes who form an overwhelming majority of this *taluka* and, secondly, it is situated in their own midst. It appears that the creation of the Lady Wilson Museum is one of the pioneering efforts in this part of the country, not only to entertain and educate the public but also more particularly to ammeliorate the condition of the backward tribes and integrate them with the normal cultural life of the country by helping them to learn and profit by comparison of their work with what is shown here. It may be pointed out that there are very few museums in India today which are meant for the backward tribes and situated in their own area and the functioning of the L. W. Museum has a special significance in this context.

Accordingly, the nature of visitors that the Museum welcomes are these less unfortunate people. They arrive in groups. They move wherever their curiosity takes them among the various sections of the Museum. It is these people alone that form the bulk of the majority of the visitors.

There are more than five thousand objects on exhibition including the pottery of Dharampur and Cutch, wood, ivory, metal and stone carvings of foreign and indigenous workmanship, weaving apparels from Rumla (Dharampur taluka), the *Trapas* and *Turs* (musical instruments) of Dharampur, and Spanish pictures.

Stuffed wild animals which abound in the thick forest of Dharampur are exhibited in the Natural History Section which is accommodated on the right half of the ground floor. This section alone attracts a large number of 'Rani-Paraj' (Adi-vasi) people. The

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Agricultural and Industrial section on the left hand side of the ground floor, which has been divided into two parts with the help of the showcases, comprises of exhibits pertaining to co-operative farming, the system of raising bunds and various types of cattle models etc., while the evolution of rubber industry, cocoanut industry and specimens of fruits and vegetables complete the other half of this section.

The specimens of prehistoric pottery from Ur (Asia Minor) and Naberet, sculptures from Udaipur, microliths and archaeoliths from Mysore and Australia respectively, medals and souvenirs, coins—old and modern, from all over the world, specimens of currency etc. from the Archaeological section are housed in the northern gallery of the first floor. The western and southern galleries house the Ethnological section which contains specimens of weaving apparels both India and foreign. The main interest of this section is in various kinds of dresses, ornaments etc. of the Adi-vasis round about. The central hall alone with the eastern corridor forms the Picture Galley. Pictures of pre-war European countries, Raga-mala and Mughal paintings, are of main interest here.

Various types of musical instruments, Indian as well as foreign, and a forestry section are housed in another building to the north of the main building.

The Museum enjoys a wide popularity with the general public and especially with the several tribes which are distributed over the hilly and forest area. It has the possibility of becoming a cultural outpost in southern Gujarat. There can be little doubt that with steady development it may well become a centre of study for tribal culture.

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INDUSTRIAL MUSEUMS

By *K. Manickyam*

It is natural to feel that there could be no place for industrial museums when the museums in general are not given as much importance and recognition as they deserve. But industrial museums are an immediate necessity in the country. Although I am connected with Natural History, Art and Archaeological Museums, I find equal pleasure in industrial museums too. It is not because I am forced to go there, but because of the importance of industrial museums in the country and the new technique that is employed in Industrial museums.

The prime function of a museum is to impart knowledge. Industrial museums have their own significance and play a vital role in the industrial progress of the country. They provide encouragement for the revival of handicrafts and indigenous products. They are also a source of inspiration and hope for the craftsmen. An industrial museum if properly managed offers scope for profitable occupations by advertising their products, and encourages technical education which are important factors in an industrialised society.

Attractive display is the key-note for success in an industrial museum. Shop-window technique has to be adopted to a certain extent. Attention has to be focussed on certain exhibits of interest. But one should not lose sight of the utilitarian aspect of the specimens. No doubt, visitors to an industrial museum appreciate the decorative features of the specimens, but they also think of their utility in their homes.

Visitors to industrial museums are not as shy as they are usually found in art museums. They immediately approach the person in-charge of the museum and enquire details about articles and touch them. Labelled or unlabelled, the specimen of art and archaeology do not create similar enthusiasm in the visitors. Probably, a happy well decorated home is a pre-requisite for this aesthetic appreciation. A good collection of specimens is displayed in open shelves and display stands giving opportunity to visitors to handle and touch them. Labelled or unlabelled the specimen in industrial museums have a special attraction for visitors. I think possession, one of the major traits of humanity, is the main cause for such a display of enthusiasm. People react to such utilitarian things in a marvellous way and this factor could be advantageously utilised by museum men to educate the visitors.

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Our country does not lack in artisans and intelligent craftsmen, but one has to take notice of the decline in their standards. This has to be stopped. It is a noble task and it is the duty of the nation to infuse enthusiasm and admiration for the indigenous products. In spite of craftsmen knocking at the door, people prefer cheap products on sale in storehouses. Decorative art objects are a rarity these days. Few days ago a lover of art approached me to help him in getting some old and modern artistic lamps. It was difficult to procure for him good decorative lamps in a big city like Bangalore. Wherever you go, you find plain modern lamps. A modern housewife barters decorative articles with the so-called cheap modern articles. The old decorative metal-ware are bound to be melted and beaten into new modern shapes. Why this rush for plain and unattractive things? Probably, people find little opportunity to refresh their minds with beautiful and decorative objects.

There is little chance for Indian craftsmen to make independent living and naturally they lose faith in their profession. For want of patronage and recognition they have neglected their professions and drifted towards cities to seek employment in factories. To save the indigenous crafts from extinction, their worth must be recognised and the people are sure to react sympathetically to indigenous products. Home made articles, unless they receive due recognition and status, have little chance to make headway all alone. Their worth could only be stressed in museums. I am well aware of the interest people evince in such collections. Persons who are not so sure about the worth of art objects are bound to utilise the opportunity industrial museums offer and make bold to acquire things according to museum standards.

Desire for beautiful old patterns is understandable but a progressive art is desirable. We are living in a competetive age, and the economic success depends entirely on the polished and attractive technique that one adopts in every field. Only then there is hope for survival. Scientific attitude is essential in production as well as display.

Industrial museums can very well help in popularising the handmade articles. As in other countries, emporiums should be helpful to craftsmen and the buying public. Temporary exhibitions of new designs and patterns by setting up standards will be beneficial both for the artisan and the people.

Throughout the country, there is no uniformity in designs and patterns. Fresh designs from different states are welcome, but they must be Indian both in spirit and form in order to educate the

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taste of the people. Heavy cost must be avoided if the handmade articles are to be made more popular. People need guidance in the proper selection of even ordinary things they use in the home every day.

I am sure all are aware of the merits and demand for cottage industries and small-scale industrial products and their utility and benefits; the industrial museums will be of great advantage disseminating the message of handicrafts. It is not a very difficult tack to start handicrafts museums. A portion of the museum building could be conveniently converted into handicrafts section. In any museum collection of specimens is the main problem. Modern exhibits could be easily procured from State Governments. Individual artisans will come forward with specimens when they know that their products will find an honourable place in the museum. Handicrafts museums will naturally lay more stress on the products of their own states, but a comparative display will help arouse a healthy spirit of competition.

Both technological and industrial progress could be illustrated through models photographs and diagrams. All the National projects and their workings could be very well illustrated with the aid of models. Benefits of industrial advancement, science and application of science in every day life could be well impressed by charts and statistical details. Historical development of crafts could be an additional feature in an industrial museum. An industrial museum must also be in a position to guide and help new ventures by providing necessary statistics in economics vital for industrial advancement. Necessary information about new ventures and their benefits is bound to focus the attention of visitors. Enquiries at the museum are often interesting and thoughtful. People only lack guidance and industrial museums could fill that gap and thus help young men to take to independent professions. Publication is another important aspect of indusrtial museums. All the time visitors express desire to have literature regarding the industrial establishments and other data pertaining to industries. Research and scientific literature are handmaids to the progress of industries and industrial museums could be helpful in this field also.

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MUSEUM REPORTS

ARCHAEOLOGICAL MUSEUM, MATHURA

By *K. D. Bajpai*

Management. The Managing Committee of the Museum was abolished by the Government with effect from August 1953 vide Notification No. A-2/5361/XV-644 (38)/52, dated August 12, 1953.

Sri J. P. Chaturvedi, Sub-Curator, continued to work as Curator upto June 30, 1953. He was relieved by the writer on July 1, 1953.

Acquisitions. During the year 147 antiquities consisting of stone sculptures, inscriptions, terracottas, clay sealings, pottery and bronzes were acquired for the Museum. They included 32 selected antiquities presented by Sri Govind Charan, a curio-dealer and Museum-agent.

In all 844 new coins were added to the Museum Coin Cabinet.

Arrangement. The important additions to the Museum were displayed in the galleries after mounting them on suitable wooden pedestals. Labels both in English and Hindi were provided.

Educational Activities. Publication of two illustrated brochures by Sri K. D. Bajpai—(1) *Archaeology in Uttar Pradesh* and (2) *Uttar Pradesh Ki Aitihasik Vibhuti* (Hindi). The above publications were much appreciated by the Central and State Ministers, educational experts and foreign scholars.

A number of research articles were contributed by the Curator to the leading journals and periodicals in India.

Library. During the year, 65 new books dealing with Indian Art, History and Archaeology were added to the Reference Library of the Museum. Important journals and periodicals continued as usual.

Building. The Museum buildings and gardens were maintained in a fairly good condition.

Visitors. The Museum was visited by a large number of visitors and tourists from India and abroad. Batches of students from local and outside educational institutions were taken round the galleries and were explained the important exhibits by the Curator and the Sub-Curator. The foreign embassies at New Delhi evinced keen interest in this Museum.

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ASUTOSH MUSEUM OF INDIAN ART

By *D. P. Ghosh*

The period in question opened for the Museum under the shadow of a great calamity. It had just lost its founder and patron in the tragic death of Dr. Syamaprasad Mookerjee. This Museum, established in 1937, during the Vice-Chancellorship of Dr. Mookerjee, is itself an abiding tribute to his initiative and vision.

Collection

During this period better co-ordination was effected in the machinery for collection work resulting in the acquisition of a large number of specimens. Various sources were tapped for this purpose—private collectors were persuaded to make gifts of valuable objects to the Museum, other collectors were urged to comb all possible find-spots, archaeological sites were explored for surface finds, trial diggings were undertaken at antiquarian sites, and treasure finds were secured from different State governments.

The potentiality of Tamluk, ancient Tāmralipti, as an antiquarian site was further demonstrated by the important objects collected from there by Prof. P. C. Dasgupta, M.A. and made over to the Museum. As a result, the attention of the Archaeological Survey of India has been drawn to the rich potentiality of the site and it has decided to carry out excavations there. As the Museum could not take the initiative to undertake trial diggings there, it is contemplated to work in co-operation with the Department of Archaeology when actual operations start.

Nearly 400 objects were collected during this period. Of these 100 are folk art objects, 100 terracottas, 42 coins, 25 stone objects, 33 metals objects, 35 *paṭs* and paintings, 20 textiles and the rest ivory, wood, jade and various other objects.

The folk art objects consist of representative specimens from the different districts of Bengal as also from outside the State. The terracottas include among other things, a unique mould of a beautiful winged Yaksha figurine, *c.* 3rd cent. B.C., and a standing male figure wearing coat, 1st cent. A.D., from Tamluk; a unique potsherd showing a couple of c. 8th cent. A.D. from Tilda, Dt. Midnapur—both presented by Prof. P. C. Dasgupta, who is also the pioneer in finding out the possibility of Tilda as a site of considerable archaeological importance. This is supported by other collections from Tilda viz., a 7th cent. miniature stone Vishṇu and specially

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two rare gold coins of Vishṇugupta and the other of Kumāragupta II. Other coins acquired include some punch-marked and cast coins, Purī Kushāṇa type coins, Muslim coins etc. Some remarkable stone sculptures in the shape of a couple of Jain Tīrthaṅkaras, c. 10th cent. A.D., four miniature Vishṇu figures of 7th-8th cent. A.D., a small Sūryya image, 8th cent. etc. belonging to a collection of valuable objects have been received as gift from Sri Subhendu Sinha Roy of Chakdighi. Sjt. Sinha Roy and Sri Kalidas Dutta of Majilpur have offered to make over to this Museum their entire collection as soon as negotiations are finalised. From Ganjam also have been secured a few stone and soapstone images and wood carvings of outstanding significance.

Of the metal objects mention may be made of a Nepalese gilded manuscript cover (18th cent.), a bronze Mahishamardinī of c. 9th cent. A.D., a unique bronze Avalokiteśvara of c. 10th cent. A.D., a bronze Jaina Devī image of c. 9th cent. A.D. etc., all from Bengal and also a set of brass measuring bowls with multiple designs and traditional animal forms collected by Sri D. P. Ghosh, M.A., Curator from Bihar.

The textiles comprise old Baluchar and Vishṇupur *sāris*, Agni Paṭṭas, beautiful Kanthas, gold embroidered Dacca Muslim, shawls and Orissa Chhatra. The *Paṭs* and paintings include scroll *paṭs*, some sketches by Ganganenhranath Tagore, paintings of little known school from Ganjam, Orissa and Mughal and Rajput miniatures. The Museum has been further enriched by the acquisition of three Nepalese manuscript paintings of Pāla period, apparently from Bengal, of surpassing value.

Research and other Activities

With a view to collecting objects of art and antiquity Sri D. P. Ghosh, M.A., Curator toured in the districts of Monghyr and Santhal Parganas in Bihar and Sri Prankrishna Pal, the Museum Artist undertook extensive tours in the Ganjam and neighbouring districts of Orissa during the Puja vacation 1953. Sri R. N. Ganguli, M.A., Research Scholar, moved from village to village in West Bengal collecting art objects and data for rural craft survey.

Sri D. P. Ghosh was invited to act as the sole Indian contributor to the International Lexicon of Contemporary Artists being published in German from Leipzig, Germany, the first volume of which has just come out. Besides, he also contributed articles on various topics of art and archaeological interest to different journals. He was appointed an Honorary Member of Ecole Francaise d'Extreme Orient for a further period of three years and was invited by the

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Government of West Bengal to deliver a course of Extension lectures on Indian art and culture to the students of the Bengal Engineering College.

Dr. K. K. Ganguli, M.A., D.Phil., Assistant Curator attended the Indian History Congress and the All India Museums Conference at Waltair as a delegate from the Museum and he was elected a member of the Executive Committee of the Museums Association. In January 1954 Dr. Ganguli joined the Department of Ancient Indian History and Culture as a whole-time lecturer and his services have been requisitioned for the Museum in an honorary capacity.

Seminar

The Museum Seminar was substantially enriched by the purchase of a number of important books as also by gift of books from the U.S.I.S., Centre Cultural Francaise, Calcutta, the Publicity Department of the Government of West Bengal as also various authors and Institutions who utilised the Museum photographs.

Visitors

During the year about 2,5000 persons visited the Museum.

It was a matter of great satisfaction that members of the public, scholars and artists, learned institutions and different State governments made increasing use of the Museum for study and reference. Photographs of specimens and permission to reproduce them were given to a large number of applicants including the Publicity Department and the Census Department of the Government of West Bengal, All-India Radio, respectable journals, Research Societies in different states—Indian and foreign, individuals at home and abroad. Thus it was indeed a fruitful half-year for the Museum activities, hampered only by one factor—the ever-growing want of space.

CENTRAL MUSEUM, NAGPUR

By *S. S. Patwardhan*

Of the coins acquired during the year, Yādava coins deserve mention. Photographs of sculptures lying in the Mahakosal Mahavidyalaya, Jabalpur, and of monuments and other antiquties at Onkareshwar and Sirpur in Madhya Pradesh and at Bhuvaneshwar, Konark and Puri in Orissa were obtained by visits to these places.

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Several coloured landscapes of archaeological sites were executed of which those obtained from Onkareshwar, Sirpur and also from Bhuvaneshwar, Konark and Puri are notable. Ten beautiful carved stone statues from Puri and several pieces of horn work from Orissa were acquired.

A nesting group of wire-tailed swallow was executed. Coloured background scenes were provided to a number of other nesting groups in the Bird gallery. A series of coloured drawings of the poisonous snakes of Madhya Pradesh was prepared for exhibition. A large oil painting showing the Egrets and Herons in their natural surroundings now faces the National History Section. Several new specimens were added to the type rock collection which has been completely reorganised and rearranged.

Selected articles were sent for exhibition at the Kalyani Exhibition at Calcutta and Textile Exhibition held at Nagpur. An individual artist's show by Shri Vinayak Masoji was held in the Picture Gallery of the Museum. The Curator gave a radio talk and contributed several popular articles to the local press. As usual the Museums collections were used by students and scholars for identification and study. Thirty books were added to the Museum Library.

DECCAN COLLEGE POSTGRADUATE & RESEARCH INSTITUTE, POONA

By *H. D. Sankalia*

The Museum has expanded in two more extra rooms in the Selby Block. The former room in the main building and one of these new rooms are allotted to the Maratha period, and one room in the Selby Block is allotted to the British period. Autograph-letters of Maratha statesmen in original with their versions in Nagari in Hindi and Marathi are exhibited in show cases under glass sheets.

During the year the following articles were added:—

(i) 6 original letters in Modi (from Karhad Gijre family published by the late V. K. Rajwade in his Vol. No. 21) belonging to pre-Sivaji period (early 16th century).

(ii) Modi papers of 19th century (mostly account books) from Sirdar Natu Family in Poona.

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Fig. 12.
An old oil painting of Mahadji Scindia. Central Museum, Nagpur.

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(iii) 31 paintings of 18th and early 19th century were purchased:—

1. 4 Rajput paintings of 'Ragas and Raginis.'
2. 8 paintings of Maratha boys.
3. 19 paintings of 'Navagrahas and Rasis' (Signs of the Zodiac.)

In consultation with the Secretariat Record Office, Bombay, new chemicals are being used for preserving the records.

To the coin cabinet of the Museum 32 coins (15 silver and 17 copper) were added during the year.

About two hundred and fifty visitors—mostly teachers and students (from schools and colleges)—came to see the Museum.

About 400 letters regarding the Bhonsla of Nagpur from the Museum collection have been published with a critical introduction by Prof. Shejwelkar in the Deccan College Monograph Series.

Archaeological Section

This section was enriched by the finds from the following sites.

(1) A graded series of copper punch-marked coins, bearing five, four, three, two or one symbol from Nagari.
(2) A few silver punch-marked coins from Nagari.
(3) Coins of Sibi from Nagari.
(4) Kshatrapa coins from Nagari.
(5) Muslim coins from Nagari.
(6) Painted pottery and microliths from Sangamner, Nevasa, Pravara Sangam, Bhojapuri, Paithan, Kopargaon and Kokumthan.
(7) Palaeoliths from Ghargaon, and Tisgaon in the Ahmadnagar District.

The Museum has now prepared a large wall-map (12½ in. x 10½ in.) showing the identified place names of the Deccan from the inscriptions of the Deccan (5th-14th century A.D.).

FORT ST. GEORGE MUSEUM, MADRAS

By *K. R. Vijayaraghavan*

ACQUISITION:

Nearly Two hundred and fifty specimens were acquired for this museum during the year 1953-54.

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Porcelain: Three types of Chinese and English Porcelain (White China) comprising fruit baskets, vegetable, curry and meat dishes, and hot plates (large and small) were obtained recently from the Raj Bhavan, Madras. They are datable between 1770 to 1820 and were manufactured at Canton in China and by the Chamberlines of Worcester in England. Since they were specially made for use in the Company's settlements in the East, these porcelain pieces bear the Coat of Arms and the motto of the United East India Company.

Oil Paintings: The Fort Museum has received two oil portraits—Governor Streynsham Master (1678-1681) and Governor Elihu Yale (1687-1692)—from the Raj Bhavan. Born in 1640 Master came to Surat at the age of sixteen. In 1670 as the Factor in charge of the Fort, he made a brave and successful defence of the Surat factory against a determined attack by Śivājī. In July 1677 he came to Fort St. George and a year later took charge as Governor. Streynsham Master will be ever remembered in Madras by the St. Mary's Church inside Fort St. George, which stands as a monument of his administration. Elihu Yale's name has been perpetuated by the now famous Yale University of America. He gave the largest donation to the Collegiate School at Connecticut during its early and struggling days and the authorities in gratitude named it Yale College, which later developed into the Yale University. The chief event of his rule in Madras was the creation of a Mayor and Corporation for Madras.

The above paintings and porcelain pieces were kindly presented to this Museum by Shri Sri Prakasa, Governor of Madras.

Medals: Last year a very valuable collection of early war decorations was purchased from Col. Phythian Adam's collections. To make this section more representative, later awards numbering 30, were also acquired from the same source. Most of them bear their respective original ribbons. Two outstanding awards viz. (1) Army of India Medal with bar for Mehidpur (1817) and (2) the Army of India medal with bar for Ava (1826), should be particularly mentioned.

Arms and Armour: For the Armoury Section about 200 pieces of ordnance were received as presents from the Central Ordnance Depot, Allahabad, the Senior Prince of Tanjore, and the Raja of Kangundi. These include flint-lock pistols and guns; Infantry and Cavalry Officers' swords of the 18th and 19th centuries, etc.

Work in the Galleries: The Chinese and English Porcelain received recently from the Governor of Madras have been classified and exhibited in a centre-case in the Long Hall. The case was

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specially designed for this purpose. It rests on a rectangular masonite stand 1½ feet high, which is lined all round at the bottom by black wood, and with glass upper shelves. Two sliding doors have been provided on the sides for handling exhibits.

The antiquities in the silver wall-case have been remounted and rearranged. This is now a shelfless case of size 6′ x 1′ x 7′, the original wooden shelf having been removed. The silver communion vessels, some of which are inscribed, rest on individual stands of transparent perspex. The present arrangement enables the visitors to see the object without their attention being distracted by the supports or stands. The case has also been lit internally.

The Museum's collection of coloured Prints—Engravings, Acquatints and Etchings—will soon be put on show in a separate section called the "Prints Section". A hall in the ground floor is being equipped for this purpose.

During repairs in the ground floor, the Armoury Section was closed to the public and all the specimens were removed to the Store Room for cleaning and remounting. Reorganisation of this gallery is in progress. The resetting is in accordance with a plan to change the original exhibition design of this section. Instead of displaying the arms chronologically, an attempt has been made to introduce a Madras Soldier and bring out his daily life both in the barracks and in the field.

The electric installations in the building have been rewired and the much needed artificial lighting provided for all the three galleries in the Museum.

Research Work and Publications: An article on the 'Problem of Lighting' was prepared and sent to the Editor, the Journal of Indian Museums, for publication in the next number of the Journal.

The Curator visited the Government Museum, Pudukkottai to study the numismatic collection there. On his return journey he selected some old arms from Tanjore.

Library: A small library is being equipped for the Museum. During this year about 400 books and periodicals were acquired.

Visitors: The total number of visitors to the Museum during 1953-54 was 62,396, including 4,756 students from 125 educational institutions, escorted by their respective teachers.

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Administration: The Director General of Archaeology in India transferred the administrative control of the Fort St. George Museum to the Superintendent, Museums Branch, New Delhi, from the Superintendent, Southern Circle, Madras, with effect from 1st of April 1954.

GOVERNMENT MUSEUM, MADRAS

By *A. Aiyappan*

The Government Museum continued its useful work during 1953-54, the year under report. As in the previous year, two batches of teachers underwent intensive training in Museum Technique for a fortnight during May and June 1953. One hundred sets of metal casts of 32 coins representing various periods of Indian History, together with an illustrated descriptive catalogue for the purpose of identifying and studying the coins, were prepared and supplied during the year, to one hundred schools recommended by the Director of Public Instruction, so that the sets might serve as a useful teaching aid in the study of the history of India.

The total number of visitors to the National Art Gallery and the daily average attendance during the year were 63,946 and 206 respectively as against the previous year's figures of 60,768 and 194. Thus, there was a significant increase in the visitors to the Gallery during the year and this increase definitely indicates the popularity of the Gallery among the public. Many distinguished visitors, foreign as well as Indian, had recorded their appreciation of the Gallery.

During the year under report, the Shankar's Weekly International Exhibition of Children's Paintings was held for a period of nine days from 4th to 12th July 1953 and it attracted a large number of children studying in the various schools in Madras City. In addition to this exhibition, 201 pictures presented by the Editor of the Shankar's Weekly and one hundred pictures selected from out of those drawn by the Madras State Children were also exhibited, during December 1953 and January 1954, in the three Municipal Towns of Kozhikode, Coimbatore and Rajahmundry.

May valuable gifts were received during the year for exhibition in the Government Museum and the National Art Gallery.

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GOVERNMENT MUSEUM, PUDUKKOTTAI

By *T. S. Sunderam*

GENERAL.

Visitors: The total number of visitors during the year was 1,13,201 with the daily average of 405. The percentage of literate visitors was 24.40 which is a little higher than 24.06 of last year while the number of distinguished visitors, and that of the educational institutions were 21 and 40 respectively as against 16 and 33 of last year. The Museum thus continued to retain it popularity and usefulness.

Extra-mural activities, and assistance to institutions: On 2-7-1953 the Curator addressed a gathering in the local municipal office during the National Tree Planting and Compost week on the importance of the week.

The Questionnaire issued by the Government of India on the preservation of wild life and game sanctuaries and starting of 'National Parks' was answered with reference to the Pudukkottai Division at the request of H.H. the Raja of Pudukkottai, and submitted to him. Besides rendering the usual assistance to educational institutions Sri P. R. Srinivasan, Curator for Archaeology in the Madras Government Museum, was given all possible help to study the Jain exhibits in the Museum, and also a few of the Jain monuments near Pudukkottai.

Picture Gallery: The gallery housed in the front hall welcomes the visitors with its portraits and photographs of the Rulers and Administrators of the Pudukkottai State. A chart in English showing clearly the pedigree line of the Tondaiman rule was put up to add to the importance of the gallery. A similar one in Tamil is under preparation.

Galleries, buildings, and gardens: The work in the galleries was of a routine nature, such as the replacement of the typed labels of the exhibits by Indian ink ones, replenishing the specimen jars with fresh preservative solutions, varnishing the show-cases, and mounting new exhibits to replace the old.

The annual petty repairs and white-washing done at a cost of Rs. 500/- have improved the appearance of the buildings which, however, are not adequately suited for housing this growing Museum. The gardens continued to lend their charm and usefulness to the Museum and its ever increasing visitors.

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WORK IN THE SECTIONS

Botany: The old and useless exhibits in the gallery on the 'External Morphology of Flowering Plants' were replaced by fresh ones. The labelling was done in English, and Tamil, the regional language.

Zoology: There was a thorough cleaning of the cases, and re-arrangement in the galleries to put up a better show. This was particularly visible in the Mammalian gallery where the Indian Porcupine (Hystrix leucura), the Slender Lemur (Loris gracilis), and the Scaly Ant-eater (Manis pentadactyla) were exhibited prominently in separate show-cases made for the purpose.

The skulls of a bear, a wild boar, a dog, and a kitten were mounted in a separate show-case. An illustrated chart to distinguish a wild dog and domestic dog, wolves, jackals, and foxes by looking for the differences in their skulls was displayed by the side of the skulls and skeletons of the animals.

The skeleton of an anthropoid ape was conspicuously exhibited in a specially made glass show-case.

The skeletons, skulls, and horns displayed in the skeletal gallery were cleaned, and varnished.

Two specimens of the 'Painted Grass-hopper, yellow and blue', found on the 'Madar' (Calotropis), and two of the Citrus butterfly (Papilio demoleus) were aded to the Entomology gallery.

Indian ink labelling was completed in the Invertebrate and Birds galleries.

Economic Section: A dozen baskets beautifully made out of the leaf strips of the Palmyra palm (Borassus flabellifer) by the Nagarattar women, and three wooden chains with their rings carved artistically out of a single piece of wood were interesting additions.

Arms and Armour: A Gurkha knife with its sheath was exhibited in a special case by the side of a similar one. Two 'Korattu Kambu', a hockey stick like missile used for hunting hares, jackals, foxes etc., were added.

Numismatics: 32 silver coins, 42 lead, and 8 nickel ones were rearranged during the year.

Archaeology: There was a slight alteration for a more effective display of the Bronzes. The specimen (Bronzes) in the Village Gods and Miscellaneous series were identified and renumbered.

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The lovely and imposing standing bronze of Ādinātha was exhibited in a special show-case designed for the purpose.

Agriculture: This section continued to attract visitors especially those interested in 'Farming' as all of us are in these days of growing food, and more food to meet our needs. The different coloured and illustrated wall posters and charts kindly supplied by the Madras Agricultural Department have increased the importance of this section.

JUNAGADH MUSEUM

By *B. M. Dhruva*

The Junagadh Museum contains a fairly large number of objects of arts and crafts, archaeology, geology, natural history, etc. The Archaeological Library of the Museum is also a large one containing almost 1200 books and periodicals. Attempts were made to increase the number by subscribing to important journals and purchasing new books during the year. The Pottery section of the Museum was enriched by the addition of more specimens from sites including Vasai, Bed, Somanatha, Savtimba, Nagarapara, Chandraprabha, Talata, etc. brought by the Curator. Attempts were also made to enrich the Museum by the addition of more specimens of art and archaeology. A plaster-cast of the sculpture of a woman, in *tribhanga* pose, lying in three pieces, was prepared through a local artist.

The Museum was open on 290 days in the year. The ancient city of Junagadh containing a large number of monuments of historical importance—the famous Asokan Edict, the Uparkot (old Fort) with its caves, Naoghan well, Adichadi Vav, etc. is highly fascinating to the tourists who naturally also visit the Museum. The Curator acting as a guide explains the exhibits to enthusiastic visitors. The average daily attendance of the visitors to the Museum is about 250.

The Curator visited Bhalgam and Welwada (both in Sorath) for seeing the stone images found there. He also visited Girlushala, Dhandhusar, Miyani, Porbandar, etc. for the inspection of archaeological monuments. The Museum actively participated in the Jamnagar Vikas Pradarshan by displaying some of the notable exhibits in the Archaeological stall there, and also in helping the Jamnagar Museum staff in the arrangements, etc.

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The Museum staff actively participated in the Śramayajña for the clearance of mud, pebbles, etc. from the Damodar Kund, a protected Monument.

The picture-gallery of the Museum formerly located in the upper-floor verandah of the Museum building was shifted by the staff to a small room on the ground-floor to minimise the effect of light on these pictures.

The Bava Pyara Caves, the Uparkot caves and the Khaprakodia caves in Junagadh were inspected and their plans studied and compared with those given by Mr. Burgess.

The Museum is also contributing its proper share in the task of mutual co-ordination of inter-departmental work, as the Curator also acts as the Secretary of the Co-ordination meetings of Sorath District Officers. He has also been appointed as the Record Research Officer for History of Freedom Movement in Sorath.

KANNADA RESEARCH INSTITUTE MUSEUM, DHARWAR

Museum: The Museum exhibits were re-arranged from the point of view of a suitable display. The whole collection was re-numbered.

Seven important paintings based on the bas-reliefs in the temples at Vijayanagara purchased from Shri Krishna Kshatri of Hubli have been added to the Art Gallery. They represent vividly the customs and manners of the Vijayanagara period.

A novel and interesting activity of the Institute was an exhibition of its antiquities arranged at the Karnatak College, Dharwar on 11th and 12th December, 1953 during the Annual Social Gathering of the College. Wrangler Shri D. C. Pawte, Director of Education, Poona was kind enough to declare the exhibition open. The staff and students of the Karnatak College and other educational institutions at Dharwar and Hubli took advantage of the exhibition. This exhibition drew very large crowds and proved to be a popular and useful feature. The exhibition is the first of its kind arranged by the Institute at Dharwar and was organised at the instance of Principal V. K. Gokak.

At the request of the organisers of the Kannada Sahitya Sammelan, the Institute participated in the Art exhibition arranged at

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the Sammelan at Kumta. About 30 photographs of architectural and artistic interest mainly from North Kanara Ditsrict were displayed along with the Album of the Kannada Research Institute Museum. It is needless to say that they were much appreciated by the visitors.

A few coins were secured for examination at the Institute, this year. Of these the coins received form Dr. S. C. Nandimath of Bagalkot belong to the British period in India. Two cup-shaped gold coins supplied by the Mamlatdar of Belgaum are the issues of Yadava Ramachanadradeva. Five silver coins also received from him appear to be the Hukkeri rupees but for a correct identification of these coins an examination of some more coins of the same variety is essential.

Twenty-seven photographs snapped during the year were sent for circulation, as usual, amongst the officers of the Archaeological Department and Museums in India.

About 3000 visitors were taken round the Museum and they were introduced to the Museum exhibits with explanatory talks.

Historical Documents: Nearly 70 historical *Modī* Documents were taken up for study and a Descriptive List was prepared. They belong to the Kerur Desagat and are helpful in understanding the political and social conditions of North Karnatak during the 17th-18th century A.D.

The copy of a paper document from the Marikumba temple at Sirsi which was secured for the Institute records an interesting information. It refers to the act of the image of Basava (Basava Padaliga) being carried in a basket uttering the name of Paraśurāma in the Channapura area, a suburb of Murdhapura in Saka 1611, Śukla Samvatsara. The tradition needs further investigation.

Some Portuguese documents bearing on Sonda Dynasty have been translated.

Shri A. M. Annigeri, M.A. was appointed the Curator of the Museum from 16th December, 1953.

LADY WILSON MUSEUM, DHARAMPUR

By *D. H. Koppar*

The reorganisation of the Museum has resulted in evolving the following sections:—

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(1) Industries and Agriculture, (2) Natural History, (3) Archaeology, (4) Ethnology, (5) Picture gallery, (6) Musical Hall, (7) Arms, (8) Forestry, (9) Geology, and (10) Coins.

A good deal of identification and labelling work was also accomplished in this connection and the work of preparing catalogues is under progress.

During the year under report fifteen school parties visited the Museum. The number of visitors to the Museum during the year, as compared to the number in the previous year, is as under:—

Year	Total No. of visitors.	Daily average
1952-53	23733	79.90
1953-54	24163	82.18

The Curator has undertaken the following studies:—

1. Socio-economic survey of wild tribes in Dharampur Taluka.
2. Foreign Notices of Gujarat.
3. Places and Place-names in Dharampur Taluka.

MAHANT GHASIDAS MEMORIAL MUSEUM, RAIPUR

By *V. P. Rode*

A set of electroplated casts of Indians coins prepared by an artist of Lucknow was purchased. Exhibits purchased from Cuttack and Puri in Orissa include fine specimens of filigree work from Puri, hornwork, hard and soft stone figures and painted wooden jars. Four landscape paintings showing the temple at Sivarinarayan, Rajivalochan temple at Rajim, Siva temple at Pali and a group of temples at Kharod have been added to the collection of modern paintings in the Museum Art Gallery. A large number of natural history specimens have been purchased which will be shortly exhibited.

The Archaeological Assistant remained incharge of the Mahant Sarweshwardas Library attached to the Museum. 153 English and 1371 Hindi books were added to the Library during the year.

MUSEUM AND PICTURE GALLERY, BARODA

By *V. L. Devkar*

The year ending March 31, 1954, has been one of the most decisive in the recent history of the Baroda Museum.

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The Government of Bombay were pleased to absorb the staff of the Baroda Museum on a permanent basis under the Department of Education. Dr. H. Goetz retired from the post of the Director on 16th July 1953. Shri V. L. Devkar, Keeper, Natural Science Sections was appointed as Officiating Director in his place.

The schemes for protecting the Museum basement against the annual floods of the river Viṣvamitri and for overhauling the old deteriorated roof of the Museum were sanctioned.

The reorganisation of the Art and Historical Sections started ten years ago was completed. This gave a tremendous impetus to the educational activities of the Museum. A scheme for conducting organised groups of University students through the different sections was started in collaboration with the Convener, Education Committee of the Baroda University.

The most outstanding feature of this year's reorganisation programme was the construction of a unique habitat group case (11 ft. x 10 ft. x 9 ft.) for the three lions shot in the Gir forest last year. The animals are shown under the cool shade of the Banyan tree in the foreground and have a beautiful panorama of the Gir forest in the background.

An Indian Ethnological wing was created on the first floor of the Museum. An attempt is made for the first time to show life-size models of the backward tribes of Gujarat and Saurashtra.

The most outstanding addition to the collections of the Museum was a number of beautiful and artistic Gupta sculptures in dark blue schist stone which were transferred on a permanent basis from the Himatnagar Museum to the Baroda Museum. About 3000 excavated Antiquities of Amreli comprising coins, beads, conch shells, terra-cottas and pottery fragments as well as stone and metal objects mostly belonging to the 3rd-4th centuries were also transferred from the office of the Superintendent, Archaeological Survey, Western Circle Baroda, to this Museum.

Among other important additions may be mentioned seven Jain bronzes found at Lilvadeva in South Gujarat (7th-10th centuries A.D.), a beautiful stone figure of Parvati (c. 9th century A.D.), Kushāṇa bust of an attendant of Buddha, (3rd century A.D.), and an oil painting of Mahatma Gandhi by K. S. Kulkarni, Delhi.

Special exhibitions were held on (1) The Children's books from various Nations—Great Britain, France, America, etc. (2) The 19th century Pictures showing contemporary Chinese Costumes. (3) The

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Exhibition of photographs by David Potts, loaned by the British Council. (4) The Exhibition of Rajput paintings of different schools. (5) The Exhibition of Pre-historic objects, etc.

Other Activities: Radio talks explaining important Museum exhibits to organised batches of University students, popular lectures by distinguished Museum experts etc.

Visitors: 356184 persons including 18458 students from 396 educational Institutions.

MUSEUM OF ARCHAEOLOGY, DELHI FORT MUSEUM, DELHI

By *B. P. Srivastava*

The year under review may well rank among the few conspicuous years in the history of the Museum. The utility of a museum is measured by the number of people it attracts. Judged by the standard the Museum has gained in popularity beyond our wildest expectations. The number of visitors to the Museum not only beat all previous records but has established one which it will be difficult to equal and well-nigh impossible to surpass.

During the days when the railway exhibition was on, huge crowds came to the Museum and it was a job to control these unmanageable crowds. It was a sight to see this surging sea of humanity rushing to the gates of the Museum and jostling and clamouring for admittance. It required the greatest vigilance, energy and care to see that no damage was done to the antiquities.

Specimens of epigraphy carved in beautifully chiselled huge blocks of stone were so far lying promiscuously and no proper place was allotted to them. The question of providing pedestals for them had long been engaging the attention of the Superintendent. The reports on the desirability of prompt action in this direction were always sympathatically considered by him. The long felt need was satisfied during the year. Stone pedestals of reliable solidarity have been provided for all of them and they now have been given their proper place in a part of the Museum and form a separate gallery.

The total expenditure incurred on the maintenance of the Museum was as follows:—

		Rs.
Establishment		11,118
Other expenditure estimated	,,	3,383
	Total Rs.	14,501

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MUSEUM OF ANTIQUITIES, JAMNAGAR

By *P. P. Pandya*

Educational and Cultural activities: The Museum continued its cultural and educational activities during this period with more vigour. The Curator delivered lectures on the importance of Museum as centre of education, and on Archaeology at Shri Darbar Gopaldas Mahavidyalay (College), Alia-Bada. The talks on art, history and culture were given to the students visiting the Museum from the colleges and high schools. The adults—mostly the pilgrims to Dwarika from all over India—were guided to the different galleries of the Museum.

The Museum has started a study circle on the subject of Indian philosophy. The interested Persons attend this class in the specially arranged room in the Museum at 8 a.m. on each Sunday.

Exhibition: The Museum took part in the *VIKAS PRADARSHAN* arranged by the Government of Saurashtra at Jamnagar from 15th April to 16th May. The following sections were arranged in a stall given to the Archaeological Department. (1) Prehistoric materials—Pottery, microliths, paleoliths. (2) Plaster casts of the seals from Harappa and Mohenjodero, and the dancing girl and bearded man from Mohenjodero. (3) *a.* The estampages and translations of important inscriptions in Saurashtra. *b.* Valabhi and Saindhava copper plates. *c.* Manuscripts. (4) Coins—Punchmarked, Indo-greek, Kshtrap, Gupta, Gadhiya and Muslim. (5) Sculptures from the museums of Saurashtra. (6) Paintings.

The Curator, Sri P. P. Pandya, was in charge of this stall. Moreover he served on the Staff, Decoration and the Entertainment committees of this Exhibition and arranged folk-songs, folk dances, classical dances, music and the dramas at night from 9 p.m. to 1-30 a.m.

Cultural Tours: The Curator attended the Primary teachers' meeting at Verad and addressed the gathering on the importance of school museums in the teaching of various subjects. He also emphasised that museums could be utilised as an instrument of Social education in the villages.

The Curator also attended the meeting of the Sarpanchas (Village community heads) at Jam Jodhpur and gave a talk on village communities in Ancient India.

He addressed a meeting of villagers at Kolva on the cultural life of the people in Ancient India and the duties of the present day village communities.

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RESEARCH TOUR.

Anthropological: The Curator visited Modpur, Khambhalia, Badthar, Bhanvad and Mevasa to study the costumes of the Ahirs and Sathavaras.

Exploration: The Curator explored the sites Gop, Alia Bada, and Lakhabaval and collected microliths and painted pottery.

STUDY TOURS.

The Curator visited the Baroda, Nagpur and Mathura Museums. He studied their different sections and saw the working of the museums.

The Curator visited in his personal capacity, Agra, Delhi, Mathura, Ajanta, Ellora caves, Udaygirii, Khandgiri caves, one thousands pillared temple at Warangal, temples at Puri and Bhuvaneshvar, the sun temple at Konarak and Sinhachalam temple near Vizagapattam.

The Curator visited in his personal capacity Rupar in Panjab and observed the excavation conducted by Dr. Y. D. Sharma, Superintendent of Excavation Branch, Archaeological Department, Government of India. He had an opportunity to study the excavated materials exhibited there.

EXCAVATION.

The Curator was deputed by the Saurashtra Government to attend for nearly two months (Feb.-March 1954) the excavation at Rangpur in Zalawar District of Saurashtra. It was conducted by the Assist. Superintendent of Archaeology, Western Circle, Baroda.

CONFERENCES.

The Curator attended the all India Oriental Conference held at Ahmedabad in 1953 in his personal capacity. He read an article on Archaeological Exploration in Halar in the Archaeological Section of this conference.

The Curator was deputed by the Saurashtra Government to attend the annual session of Indian History Conference and the annual meetings of the Museums Association of India held at Waltair during the last week of December 1953.

CONSERVATION.

The Curator visited the conservation work begun this year in Halar district at Vikiavav near Pachhatar. He visited Jodia,

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Balambha and Kolva to inspect the gate, the fort and the ramparts and submitted the reports to the Government. He also submitted a report about the conservation of "Kotha" at Jamnagar.

ACQUISITION.

The Curator discovered two inscriptions from Halar district. One was from Vasai near Jamnagar in Persian and another was from Jam Jodhapur in Devnagari mentioning a step-well in Navinpur constructed by a disciple of Shri Purnagiri born in the family of Sri Shankaracharya.

Charts of the Saindhava dynasty and the extent of its kingdom in Saurashtra known from the Ghumli copper plates were prepared and exhibited in this gallery. The illustrated copies of the love letters from the manuscript of the *Pravīna Sāgara* were framed and exhibited in this section.

PICTURE GALLERY.

Photo prints depicting the lives of the Bharvād, Charan, Rabari and Chamar tribes were purchased and exhibited in this gallery. Photo prints of the temples in Halar district e.g., Navalakha temple (Ghumli), the Sun temples at Gop and Pachhatar, the Jain temples at Jamnagar have been displayed in this section with suitable explanatory labels.

GEOLOGICAL GALLERY.

Nearly 30 types of minerals from Halar district have been collected to be displayed in this new gallery recently started. Charts and maps regarding the minerals and the region are being prepared.

FIVE YEAR PLAN—DEVELOPMENT SECTION.

The Museum has in view to open a new section exhibiting charts, maps, models etc., elucidating the development of Saurashtra under the Five-year Plan.

HISTORY OF INDEPENDENCE MOVEMENT.

The Curator has been appointed as Record Research Officer in Halar District to collect the records of the Independence Movement from 1857 to 1947 A.D.

VISITORS.

During the year under report about 52,000 persons visited the Museum.

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MYSORE GOVERNMENT MUSEUM, BANGALORE

By *K. Manickyam*

General: The Government Architect has been requested to send estimates for expanding the present building with additional modern structures. Proposals have also been submitted to the Government to reconstitute the Museum Advisory Committee for making suggestions and recommendations for reorganising the Museum.

As there are considerable number of visitors to the Museum daily one way arrangement was introduced for their comfortable movement in the Gallery. Proposals to instal a Neon Sign Board in front of the Museum building with the word "MUSEUM" is under the consideration of the Government.

Gallery. The sculpture gallery was redesigned and all the Dravidian sculptures were mounted on decent pedestals. The component parts of the Hoysala temple and sculptures of artistic excellence which were installed in the Hoysala section of the Gallery give a vivid idea of art and architectural perfection attained during the Hoysala period in the State of Mysore.

In the section of Archæology instructive and educative descriptive labels have been introduced.

As the coin collection in the Mysore Government Museum is steadily increasing suitable measures are being taken to acquire a specially manufactured iron safe for the preservation of all the valuable collections of coins.

Educational Work: Gallery talks to the school children are being continued as usual. 7145 students accompanied by 237 teachers from 173 educational institutions from Bangalore and other places were given facilities to visit the Museum and go round the galleries.

The Curator was deputed to attend the meeting of the Museums Association of India held at Waltair during the last week of December 1953.

Establishment: During June 1953, Sri K. Manickyam B.Sc., was appointed as Curator of the Mysore Government Museum.

NATIONAL GALLERY OF MODERN ART, NEW DELHI

By *H. Goetz*

On the 29th March, 1954, the National Gallery of Modern Art was opened in Jaipur House, New Delhi by the Vice-President of

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the Indian Republic, Sri. Sarvapalli Radhakrishnan, in the presence of the Prime Minister and Home Minister. The Gallery under the Ministry of Education is intended to become a representative collection of paintings, sculptures and other works of modern Indian art, from its beginnings since the middle of the 19th century approximately. For the time being eight rooms have been thrown open of which five will be airconditioned during the coming year. With a view to the climatic conditions at Delhi these five rooms are provided only with indirect electric light. At present the collection comprises most of the paintings of Amrit Sher-Gil, the most prominent of the younger Indian artists (died in 1941), but also quite a number of works of older pioneers like Abanindranath Tagore, Nanda Lal Bose, M.A.R. Chughtai, Jamini Roy, and some pictures by other artists. Efforts are being made to include characteristic works of all the prominent artists of the country, and likewise to add representative works of applied art, except folk art and cottage industries which will be exhibited in other museums.

RAJPUTANA MUSEUM, AJMER

By *V. C. Bhattacharya*

ANNUAL REPORT FOR 1952-53

In the activities of the Rajputana Museum, Ajmer, the year 1952-53 has been one of progress. The addition of one glass case for 75 postage stamps received for display from the Government of India attracted many school students. In the sculpture galleries the unique objects were carefully rearranged with a view to popularise them. Some paintings and photographs of artistic interest in the Picture Section were displayed.

For scientific treatment a set of old coins were selected and sent to the laboratory of the Central Asian Antiquities Museum at New Delhi. On being carefully cleaned by an expert Archaeological Chemist some of these coins were found to be of special numismatic value suitable for being dealt with in a paper for publication in the "Journal of the Numismatic Society of India." Similar old coins from Nagari near Chitorgarh in Rajasthan were acquired by the Curator (U. C. Bhattacharya) as early as the year 1939-40 and four of them were found to be rare punch-making coins.

On behalf of the Rajputana Museum a few interesting exhibits were displayed in the Historical Exhibition held at Gwalior during the session of the Indian History Congress and at Bhopal on the occasion of the meeting of the Indian Historical Records Commission. From

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Banasthali Vidyapith, Rajasthan, a special representative visited the Rajputana Museum and at his request the Government of Ajmer instructed the Curator of the Museum to send a set of objects for the Exhibition organised in that famous educational institution of Rajasthan. These Rajputana Museum exhibits were highly appreciated there.

During the year under report the Government of Ajmer set up a local Advisory Committee to advise the National Art Treasure Fund of which the Curator of the Rajputana Museum was appointed a Member-Secretary.

During the year 1952-53 the Rajputana Museum had 21,275 visitors of which there were a number of parties of school and college students visiting this institution for educational purposes. A few foreign tourists were also there amongst visitors.

The Curator Sri U. C. Bhattacharya, M.A., was out on tour for about 14 days. He attended the Session of the Indian History Congress, the Museum Association of India and the Numismatic Society held at Gwalior under the auspices of the Madhyabharat Government and the meeting of the Indian Historical Records Commission held at Bhopal.

The acquisition in the year 1952-53, included 2 antiquities and 7 coins (4 silver + 3 copper). Five inscriptions were copied and 52 books on History, Art and Archaeology were added to the research library attached to the Rajputana Museum, Ajmer.

The total receipts including the opening balance of Rs. 1800/9/- were Rs. 12063/4/6 pies. Of this amount Government grant drawn during the year was Rs. 9362/10/6 pies and contribution of Rs. 825/-/- was received from the three Municipalities of Ajmer, Beawar and Kekri and the District Board, Ajmer. The total expenditure came to Rs. 10129/13/9 leaving a closing balance of Rs. 1933/6/9.

ANNUAL REPORT FOR 1953-54

In the activities of the Rajputana Museum, Ajmer, the year 1953-54 was specially marked by proper classification and display of all the exhibits pertaining to Jainism. In the small north-eastern corner room of the main building as many as 30 objects have been exhibited and it is not desirable to exhibit any more antiquities there. To remedy the shortage of accommodation for the display of exhibits some rooms were temporarily assigned to the Rajputana Museum after the transfer of all Honorary Magistrates' courts from the Akbar's Fort but as some Courts were again brought back here this plan did not materialise.

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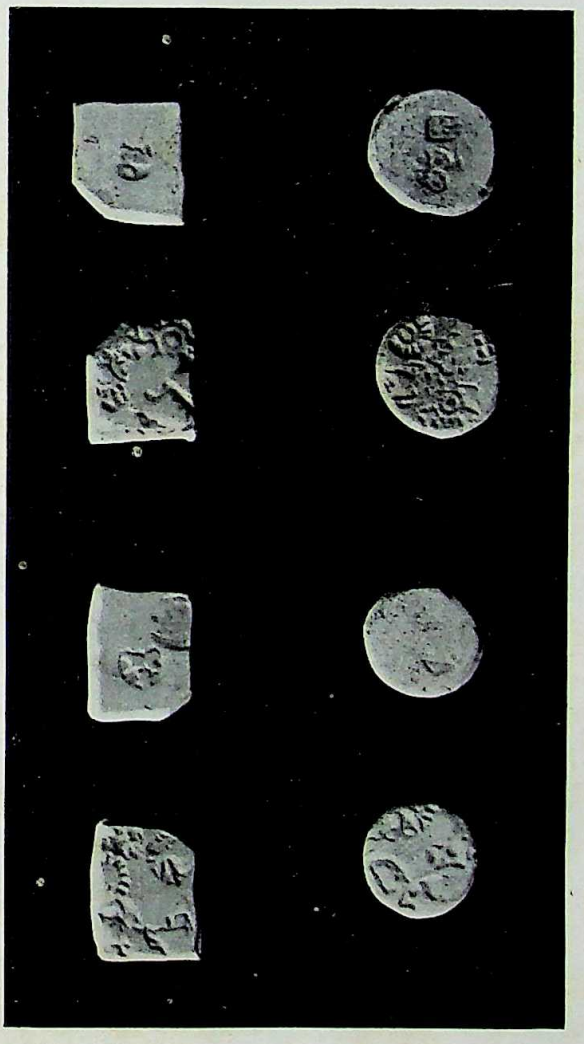

Fig. 13.
Coins from Ajmer Museum.

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In the main sculpture gallery the labelling of interesting objects in Hindi received particular attention and more prominence was given to Hindi version by putting it first in the labels instead of English. This is likely to help better understanding of the objects by local visitors many of whom are ignorant of English.

In an Exhibition organised by the Government of Ajmer on the arrival of the Railway Centenary Train, a few objects of special interest from the Rajputana Museum were displayed by the Curator. A set of articles was also lent for the Exhibition held at Kalyani, West Bengal, when the session of the All-India National Congress was held there.

A paper entitled "Relics of Jahāngīr's Reign" was prepared for publication by the Curator of the Museum. This deals with a few important relics of Jahāngīr's reign found in the State of Ajmer with special reference to the hitherto unknown Persian inscription discovered by him in an old well in Gangwana near Ajmer-Kishangarh Road. Some Persian scholars are evincing keen interest in this epigraphical discovery and visited Gangwana for the proper study of this inscription of 12 lines incised on a stone slab at the bottom of which there is an effigy of elephant nicely executed. A short note was als oprepared by the Curator on the importance of an interesting old building called "Santuji Bawla" at Pushkar, for submission to the Government of Ajmer.

During the year under review the Rajputana Museum had 22,955 visitors including a number of student parties from all parts of India visiting this institution for educational purposes and a few tourists from abroad.

The Curator Sri U. C. Bhattacharya, M.A., was out on tour for 16 days. Besides visiting a number of places of Archaeological interest in the State of Ajmer, he attended the Session of the All-India Oriental Conference held at Ahmedabad under the auspices of the Gujarat University and the Gujarat Vidya Sabha.

The acquisitions in the year 1953-54 included 11 antiquities and 7 coins (1 silver + 6 copper). Six inscriptions were copied and 52 books were added to the research library attached to the Rajputana Museum, Ajmer.

The total receipts including the opening balance of Rs. 1933/6/9 were Rs. 12546/13/3. Of this sum, Government grant drawn during the year amounted to Rs. 9692/1/6 and contribution of Rs. 825/-/- was received from the Municipalities of Ajmer, Beawar and Kekri and the District Board, Ajmer. The total payments during the year amounted to Rs. 10452/9/- leaving a closing balance of Rs. 2094/4/3.

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ORISSA STATE MUSEUM

By *Sushil Chandra De*

Acquisitions

(a) Pre-historic Implements:

A few Neolithic and Palaeolithic objects have been added to the existing stock in the Museum during the year under review.

(b) Sculptures:

(1) Image of Indrani (Black chlorite).
(2) -do- Vaishnavi -do-
(3) -do- Varahi -do-
(4) -do- Chamunda -do-
(5) -do- Varaha-Vishnu.
(6) -do- Mahisamardini Durga.
(7) -do- Manasa.
(8) -do- Lord Krishna with an Oriya inscription of 13th century.
(9) -do- Jain Tirthankara Santinath.
(10) -do- -do- Ajitanatha.
(11) -do- Headless Lokanatha (Buddhist).
(12) -do- Avalokitesvara.

(c) Coins:

(1) 10 Gold coins of Kalachuri kings from Puri District.
(2) 75 Silver coins of Mughal Emperors from Sundargarh District.
(3) 148 copper coins (Tribal) of Sri Nanda Dutta from Balasore District.

(d) Inscriptions:

(1) Three fragments of stones containing the inscriptions of Gajapati Kapilesura Deva and Gajapati Purushottama Deva.
(2) One fragment of stone containing the inscription of Gajapati Bhanu Deva.
(3) One copper-plate inscription of the Sailodbhava kings, obtained from Purushottampur, Ganjam District.
(4) Two Chandesvara copper-plates of the time of Dharmaraja Deva of the Sailodbhava family.

(e) Palm-leaf manuscripts:

During the year 1953-54, 223 palm-leaf manuscripts have been added to the existing stock in the Museum.

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(f) Books and Periodicals:

As a result of the shifting of the libraries from Balangir and Baripada Museums to the Orissa State Museum the stock of books and journals which stood at 1324 on 31-3-53 increased to 3187 on 31-3-54. Thus the number of new acquisition during this year was 1863.

Publication of Journal (Quarterly)

Volume II of "The Orissa Historical Research Journal" was published during the year under report.

Survey and Exploration

Some important sites of Orissa were explored by the Officers of the Research Section resulting in discovery of many archaeological antiquities already referred to.

SARDAR MUSEUM, JODHPUR

By *R. C. Agrawala*

Museum Activities

During the year 1954, the Superintendent, and the Curator were busy in reorganising the above Museum, specially the archaeological section.

It was in the beginning of year 1954 that a sum of Rs. 200/- was granted for the repairs of the stuffed birds kept in the Natural History Section. The Government of Rajasthan has also been moved to sanction more funds for the construction of two new galleries in the second story of the Museum. We are feeling a lot of difficulty because of shortage of space.

The transfer of various sets of old paintings (formerly preserved in the Sardar Museum, Jodhpur) to the Jodhpur Fort has affected the importance of the local Museum to a great extent. We have requested His Highness the Maharaja of Jodhpur to transfer them back to their original place of display. The acquisition of such valuable material will help the scholars to study these paintings in the local Museum at Jodhpur.

The authorities of the local schools and colleges have been requested to make the best use of the Museum by sending batches of students for the study of Museum exhibits in detail. The Curator or the Superintendent personally takes the students round the Museum.

We also propose to arrange lectures on various topics connected with the Museum exhibits. The average number of visitors com-

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ing to Museum was about 15,000 per month. Shri R. C. Agrawala (Superintendent) is busy with the writing of the following monographs:—

(i) A catalogue of pre-Muslim coins in the Śardar Museum, Jodhpur.

(ii) A short guide to the sculptures and antiquities in the Archaeological Section of Sardar Museum, Jodhpur.

(iii) Round the Sardar Museum Jodhpur—a short guide to Sardar Museum, Jodhpur.

New Acquisitions

The following acquisitions were made during the year 1954:—

1. Paintings of old rulers of Marwar were removed from the Mahakamakhas Jodhpur.
2. Sculptures from Kirāḍ, Kheḍa and Merta Phaloḍi.
3. 4 coins from village Sudrāsana, Pargana Dīḍwānā of Jodhpur Division.

Excavations

Shri R. C. Agrawala conducted trial Excavations at Bhīnmāl. The excavated material has been shifted to the Sardar Museum Jodhpur for study and display. It is proposed to exhibit these antiquities in separate show-cases very soon.

The superintendent published research papers in the Journal of Numismatic Society of India, Museums Association of India, Indian Historical Quarterly, Bhāratīya Vidyā, Śodhapatrikā, Maru Bhāratī, Annals of the Bhandarkar Oriental Institute etc.

STATE MUSEUM, BHARATPUR

By *Chaturbhuj Das Chaturvedi*

The Museum has shown progress since its foundation.

During the year some old paintings were acquired and properly arranged in a painting Section.

During the year under report a "Children's Section" has been started. Images of Gupta period were acquired from Bayana, and estampages of the inscriptions taken. The Archaeological section was rearranged.

A number of scholars and journalists took advantage of the collections.

The number of vitors during the year reached to nearly 87,000 out of which nearly 15,000 were students and research scholars.

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THE VAISALI MUSEUM

By *J. C. Mathur*

The Vaisali Museum added new finds this year too, as in previous years. The most important acquisition is about one hundred ancient coins from a village Birpur (Virapura), which is adjacent to Basukund (supposed to be ancient Kunda-pura, the birth place of Lord Mahavira) and to Basarh (ancient Vaisali).

The Tenth Vaisali Festival was celebrated on the 15th April, 1954 (on which date the birthday anniversary of Lord Mahavira fell this year) under the presidentship of Dr. K. N. Katju, Home Minister of the Government of India. Dr. K. N. Katju saw the Museum in the morning and was highly impressed with the collection. The antiquities were explained to him by Prof. Yogendra Misra of Patna University and Shri Vijayakanta Misra of K. P. Jayaswal Research Institute (Patna). On this occasion of the Vaisali Festival a Vaisali Antiquities Exhibition was organised and thousands of the people of the country-side visited it with profit. The Vaisali Sangha, the parent body of the Museum, is taking steps to publish an illustrated catalogue of the antiquities.

Prof. Yogendra Misra represented the Vaisali Museum at the last annual meeting of the Museums Association of India, which was held at Waltair (Andhra State) in the last week of December, 1953.

VICTORIA AND ALBERT MUSEUM, BOMBAY

By *S. C. Upadhyaya*

The number of visitors to the Museum during the year under report as compared with that in the preceding year was under:—

Year.	No. of days museum remained open.	Total No. of visitors.	Daily average.
1953-54	305	10,25,443	3,362
1952-53	305	10,50,667	3,444

The Museum remained closed on all Mondays and nine important Public Holidays. The practice of keeping the Museum open on Wednesdays for ladies, children and parties of students, was continued during the year. 14,077 students from Primary and Secondary Schools, in the city, visited the Museum with their teachers, during the year as against 15,520 during the preceding year.

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The admission to the Museum on Fridays, Sundays and Public Holidays (except Wednesdays) was restricted by tickets of ½ anna. Sale of 2,69,949 tickets on 104 ticket days from 1st April 1953 to 31st March 1954 was Rs. 8,435-14-6 as against Rs. 9,233-5-6 realised by sale of 2,95,467 tickets on 109 ticket days during the preceding year. The amount was credited to the Special Fund, called the Victoria and Albert Museum Fund, for further improvement of the Museum. 4,300 copies of the 9th edition of the Victoria and Albert Museum Brochure were sold out at one anna each.

Minor repairs to some models were carried out and cleaning and dusting of specimens and showcases was done as usual. A model showing village sanitation was dismantled and newly laid out and exhibited. Another model, showing development plans for improved village life and cultivation, was prepared and exhibited. Showcases in Ethnology and Geology sections were rearranged and rooms prepared for the public to view the exhibits at ease. Glass labels were put up in some more showcases in the Industrial Section. Three stands for showcases were prepared and put up. Twelve wooden barricades were prepared to provide one way movement for the visitors. It is now found that visitors can view the exhibits at ease. 173 books from the Museum Reference Library were chemically fumigated.

The Curator worked as Editorial Assistant for "Our Bombay".

11 books were added to the Museum Reference Library out of which 2 were presented and 9 purchased at a total cost of Rs. 146-12-0. The Reference Library continued to be popular with students of Art and History.

One brass figure of a cow was purchased for Rs. 30/-. A model of S. S. Siam was presented by Shri E. J. Kail. It was properly exhibited on a new stand.

The total expenditure increased on the maintenance of the Museum was as follows:—

	Rs.
Establishment	31,646
Other expenditure estimated	7,500
Total	39,146

The income by sale of copies of the Victoria and Albert Museum Brochure was Rs. 268-12-0 and that from the sale of admission tickets was Rs. 8,435-14-6.

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WATSON MUSEUM, RAJKOT

By *J. M. Nanavati*

Staff

Mr. J. M. Nanavati, M.A., continued to hold the post of the Curator and also in addition to his duties, the charge of the Superintendent of Archaeology in Saurashtra during the year. Because of such bigger responsibility and work, the Museum was unable to function actively this year.

Activities, Research and Publication

Sites at Rangpur and at Kholadiad, both near Wadhwan, were explored. Prehistoric painted potsherds, black red and typical buff, from Rangpur and some bricks and pottery of early mediaeval period from Kholadiad, were added to pottery section.

Study of Temple architecture in Saurashtra has been undertaken and a paper on 'Temple at Gop' is ready.

A black monolith image of 'Varāha' was acquired and placed in the centre of sculpture gallery. It has attracted the attention of all visitors. Many group talks regarding the image were arranged.

Some light cultural talks for school boys were arranged and some historic exhibits were lent to local institution for exhibition.

MUSEUMS ASSOCIATION OF INDIA

The inaugural meeting of the 10th Session of the Museums Association of India was held at 10-30 A.M. on Monday the 28th December 1953 at Waltair. Due to the absence of Rai Krishnadas, President of the Association, Dr. Motichandra proposed that Sri Madan Mohan Nagar, Director, Provincial Museum, Lucknow, be requested to preside at this Annual Session of the Association. Dr. P. M. Joshi seconded the resolution and requested Sri Nagar to occupy the chair. This was unanimously acclaimed and Sri Nagar took the chair. He requested Dr. P. Sreenivasachar, M.A., Ph.D., Director of Archaeology, Hyderabad (Deccan) to inaugurate the proceedings of the 10th Session of the Association.

Dr. P. Sreenivasachar said while delivering his inaugural address:—

"*Friends,*

It is gratifying to note that the Museums Association of India, the only official institution of Museums in India, is entering into the

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tenth year of its existence in this country. During its existence it has enlisted the co-operation of most of the prominent museums of this country. Curators of various museums have done their bit to popularize their museums by making them more and attractive and instructive, thus making the public more and more museum-minded. Value of museums in the educational activities of a country is really very significant. They not only impart visual education to an adult or an average visitor but can also serve as a guide to the study of history, geography and social life of the country. Some museums are so equipped that they throw light on the industrial and commercial activities. Various antiquities and pieces of art with explanatory labels serve as useful guides to the specialised knowledge in a rather popular form.

"There are certain object about which the public does not have a correct idea. Replicas of such objects in a museum gallery alone can give their significance. For instance, the Asokan Lion Capital which is our national emblem shows only three faces of the lion while in reality it has four faces. To give a correct idea of such an archaeological exhibit which has been adopted as a National emblem, our museums should make it a point to have its replicas giving all details with an explanatory label elucidating the meaning of the Wheel of Law and the four animals—the elephant, the lion, the horse and the bull that are to be seen on the rim of the capital.

"There are many other exhibits of importance in our museums. Replicas or casts of such objects in important provincial and district museums are likely to enhance the educational value of the institutions. Besides, many points of difficulties arising in the actual working of museums which the curators are likely to come across, could be placed before such annual meetings for deliberation. Mutual discussions at the spot are likely to result in a better understanding and co-operation and lead to the solution of many a knotty problem in the museological field.

"Museums in Europe and America have progressed a good deal as a result of such periodical meetings and deliberation on curatorial level. Such gatherings have also brought about a professional brotherhood and a uniform policy. The same sort of advantages could accrue in our country also if we go ahead on those lines. I appeal to the Government of India from this platform to patronise the Association and extend a helping hand in the development and progress of museums in the country. It is hoped that in the near future museums will be recognized as educational and cultural centres in our country with popular support and Government patronage.

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"With these few words I declare this session of the Museums Association of India open."

Dr. N. P. Chakravarti, after thanking Dr. Sreenivasachar, said that European museums after restoring their museums after the war have improved their display by providing the artificial lighting, while some new museums have also come into existence at Munich and Vienna etc. They have very rich collections and large staff. They are also exchange their collections and making fresh acquisitions. The Vienna Museum is very rich. It has 1,200 pieces of tapestry paintings and 64 rare paintings of *Hamzah namah*. Even Cairo, he said, has a new museum arranged on uptodate lines.

PRESIDENTIAL ADDRESS

Rai Krishnadasji was personally unable to attend the Session but had sent printed copies of his address in Hindi which Sri M. M. Nagar read out on his behalf.

अखिल भारतीय संग्रहालय-संसद्

दशम वार्षिक अधिवेशन

विशाखपत्तन, आंध्र, दिसम्बर ३०,१९५३

सभापति श्री. राय कृष्णदासजी का अभिभाषण

संग्रहाध्यक्ष बन्धुजन,

अखिल भारतीय संग्रहालय-संसद् के सभापतिरूप में आपने मुझे अपना विश्वास-भाजन ही नहीं बनाया है, आत्मविश्वास भी प्रदान किया है। ऐसा दुहरा गौरव किसे शिरोधार्य न होगा? आप कृपया मेरा आभार स्वीकारें।

खेद, आप बन्धुओं के बीच उपस्थित होने के इस सुयोग से मैं अनिवार्य कारण-वश वंचित रहा। 'भेंट-मुलाकात' और विचारविनिमय का यह अवसर चूकना मुझे खल रहा है। इस लाचारी में आपकी क्षमा ही मेरा सम्बल है।

मेरे पास कोई नई बात कहने को नहीं। किन्तु जब स्वजन इकट्ठे होते हैं तो रोजमर्रा की बातें दुहरा कर नया रस पाते हैं। वही मुझे भी अभीष्ट है—

संग्रहालय-संसद् की स्थापना की बात पहले पहल जब श्री व्रजमोहन व्यास ने १९२९ ई. के पटना वाले प्राच्य सम्मेलन में उठाई थी तभी से मैं इस सत्संकल्प की संसिद्धि में रस लेता रहा हूँ। कितने हर्ष का विषय है कि आज हम इतना आगे बढ़ चुके हैं।

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उस समय सरकारी बाधा के कारण यह समुदाय स्थापित न हो पाया था। किन्तु आज परिस्थिति बदली हुई है। हम ही सरकार हैं। फिर भी मुझे यह देखकर बड़ा परिताप होता है कि हम संग्रहालय आन्दोलन में सरकार के मुखापेक्षी हैं। सरकार के रूप में जो कार्य हम कर सकते हैं, सहयुक्त होकर स्वतः भी वही कार्य कर सकते हैं। हम अपना भार आप उठावें। स्वतन्त्रताप्राप्ति की आनुषंगिक जो समस्याएँ आज राष्ट्र के सामने हैं उनका हल अपने राजनीतिज्ञों पर छोड़, आइए अपना दायित्व हम स्वयं पूरा करें। जब तक एक आन्दोलन के रूप में हम अपना कार्य संचालन न करेंगे, कुछ भी न कर पावेंगे। संसार के सभी कार्य आन्दोलन-मनोवृत्ति से सम्पन्न होते हैं। यह हमारे सौभाग्य का विषय है कि आज संग्रहालय-प्रवृत्ति अभ्युत्थान की ओर हैं। इस सुयोग का लाभ उठा कर हमें जोरों से अपनी समुन्नति में प्रवृत्त होना चाहिए।

ऐसा कोई संग्रहालय नहीं जिसमें नित्य भीड़ न आती हो। संग्रहालय का यह लक्ष्य होना चाहिए कि इन दर्शकों में अधिक से अधिक ज्ञान वितरित हो सके। चाक्षुष शिक्षा संग्रहालय से बढ़कर कहीं नहीं दी जा सकती। अतः हम लोगों का यही ध्येय होना चाहिए कि अब हमारे संग्रहालय 'अजायबघर' वा 'जादूघर' मात्र न रह जायँ, वे सच्चे अर्थ में शिक्षालय बन जायँ।

जितनी भी विद्या शास्त्र हैं उन सबके संग्रहालय बन सकते हैं और इनके द्वारा जो संवेदन प्राप्त हो सकता है वह शाब्दिक अध्ययनसे नहीं। यही एक ठिकाना है जहाँ परोक्ष प्रत्यक्ष हो जाता है एवं अतीत वर्तमान। अतएव प्रत्येक विश्वविद्यालय और उसके प्रत्येक विभाग का अपना अपना संग्रहालय अनिवार्य रूप से होना चाहिए एवं संग्रहाध्यक्ष को वहाँ विद्यार्थियों के लिये शिक्षा की वह सामग्री प्रदान करनी चाहिए जो उन्हें पाठ्य पुस्तकों से प्राप्त नहीं हो सकती। यह शिक्षण विद्यार्थियों तक ही सीमित नहीं। इससे तो वे भी शिक्षित होते हैं जो कोरे हैं।

हम भूले न होंगे कि कोनन डायल के अमर पात्र शैरलक होम्स और उसके सहयोगी डाक्टर वाट्सन की प्रदर्शिनी करके उनका जैसा प्रत्यक्षीकरण किया गया वैसा स्वयं कोनन डायल के किए भी न हो सका था।

किसी संग्रहालय के अकबर-कालीन कक्ष में हम अकबर को इतिहास के पन्नों से कहीं अधिक जान सकते हैं। जिन लोगों ने बापू प्रदर्शिनियाँ देखी हैं उन्होंने इस तथ्य का पूर्ण अनुभव किया होगा।

अतः संग्रहाध्यक्ष-बिरादरी पर यह सारस्वत ऋण है कि वह संग्रहालय को एक ऐसा रम्य शिक्षालय बना दे जहाँ साक्षर निरक्षर समान रूप से ज्ञान का उपार्जन और आस्वादन कर सकें। संग्रहालय को हम एक ऐसा आकर्षण बना दें कि राष्ट्र हठात् संग्रहालय-प्रवृत्ति वाला हो जाय। पश्चिम में दर्शकों को जो गृह-सुविधा प्राप्त है उसे भी हमें अविलंब अपनाना चाहिए।

संग्रहालय की साजसज्जा की ओर पश्चिम ने इधर जैसा ध्यान दिया है तथा उसे जैसा उन्नत किया है वह हमारे लिये सर्वथा अनुकरणीय है। संग्रहालय की सजावट में नयापन लाने की बड़ी आवश्यकता है। संग्रहालय के प्रदर्शन का आदर्श दूकान की सजावट

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का ठीक उलटा है। दूकान अनेक चीजों को एक ठिकाने रखकर उनमें से चुनाव का भार ग्राहक पर छोड़ती है जबकि संग्रहालय चुनी हुई चीजों को दर्शक के सामने लाकर उसका ध्यान उनकी ओर आकृष्ट करता है। अतः अब संग्रहालयों में कम से कम चीजों को काफी अन्तर देकर प्रदर्शित करने का समय आ गया है कि उनकी विशेषता निखर उठे और आँखें हठात् उनपर अटक जायँ। इसी प्रकार प्रदर्शन को थोड़े थोड़े समय पर बदलते भी रहना चाहिए, कि नूतनता बनी रहे।

फिर भी हमें दो विषयों में सचेत रहना पड़ेगा। एक तो रोशनी—यहाँ, जहाँ सूर्य अपने प्रकाश का उन्मुक्त दान करता है और उस प्रकाश द्वारा रंग, स्निग्धता आदि के आदान में कोई कसर नहीं रखता वहाँ हमें रोशनी से अपनी चीजों की रक्षा उसी तरह करनी होगी जैसे किसी फूल के गुच्छों की, जो तनिक-सी उपेक्षा से कुम्हला कर रंग, रुप, गन्ध और रुचिरता खो देता है।

पश्चिम ने इस सचाई को पा लिया है कि कोई भी प्रकाश—वास्तविक वा कृत्रिम—रंगों के लिये परम हानिकर है। अभी तक कोई भी ऐसा प्रकाश नहीं प्राप्त हुआ जो रंगों को न उड़ाता हो। ऐसी स्थिति में हमें इस सम्बन्ध में बहुत सतर्क रहना पड़ेगा। छत की रोशनी जो हम पश्चिम से सीख रहे हैं, हमारे लिये बड़ी खतरनाक है। जब यहाँ प्रकाश की मात्रा दसियों गुनी अधिक है तब हमें केवल प्रतिवर्तित आलोक (रिफ्लेक्टेड लाइट) का सहारा लेना चाहिए जो पाटन से टकरा कर समभाव से कमरे में वितरित होता हो।

दूसरे, हमारी सजावट का वातावरण भारतीय होना चाहिए। नए से नए फर्निचर में अपने मण्डनों का ऐसा प्रयोग होना चाहिए कि उनमें भारतीय निजस्व झलमलाता रहे फिर भी, वे भारी भरकम न दीखें। हैदराबाद में अपने इमारती प्राचीन अलंकरणों का जैसा आधुनिक उपयोग हो रहा है वह देश भर के लिये अनुकरणीय है।

आज चित्रों, मूर्तियों, सिक्कों, पशु-पक्षियों आदि की तद्वत् प्रतिकृतियां और सादे तथा रंगीन फोटो बनाने के साधन इतने सरल हो गए है कि प्रत्येक संग्रहालय को अपनी वस्तुओं की सविवरण प्रतिकृतियों और फोटो के प्रचार तथा विक्रय का पूरा प्रबन्ध करना चाहिए। ज्ञान के वितरण का यह सुलभ साधन तो है ही, यदि ठीक प्रबन्ध किया जाय तो संग्रहालय के लिये यह आय का एक स्रोत भी हो सकता है। इस ओर अधिक प्रवृत्त होकर हम अपने जालसाजों को भी खुलम्खुला प्रतिकृति-निर्माता बना कर अपना सहायक बना सकते हैं।

इसी प्रकार चित्रित व्याख्यानों में भी हम बहुत पिछड़े हैं। इसका एक निश्चित कार्यक्रम बहुत शीघ्र बनना चाहिए जिसका ताना बाना देश भर में फैला दिया जाय।

देश भर की चर्चा करते ही हमारे सामने यह तथ्य मूर्तिमान् खड़ा हो जाता है कि अपना देश ग्राममय है। लोक-कला और संस्कृति जो अपनी शिष्ट-कला और संस्कृति का मूल स्रोत तथा उद्गम है, आज हमारे संग्रहालयों में उपेक्षित है। क्यों? इसी लिये कि हम नागरिकों का रंगीन चश्मा वास्तविक भारत को देख नहीं पाता। हमारे प्रत्येक संग्रहालय में लोक-विभाग होना ही चाहिए। इतना ही नहीं, जब तक समूचा देश लोक-संग्रहालयों से भर न जायगा, हमारी सांस्कृतिक नींव कच्ची और बेदम बनी रहेगी।

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हमारे अनेक संग्रहालय आज एकांगी वा अंधूरे हैं। मुख्यतः पुरातत्व विभाग को दृष्टि में रख कर मैं यह बात कह रहा हूँ। जब मैं केन्द्र में पड़ी पुरातत्व सामग्री की ओर देखता हूँ तो पाता हूँ कि उनके वितरण और विनिमय से भारत के सभी संग्रहालय भरे पूरे हो सकते हैं, केन्द्र का खज़ाना किसी भांति कम किए बिना। मैं समझता हूँ कि उपेक्षा से ही यह वितरण रुका हुआ है। अन्यथा, कहाँ इतने गोदाम हैं जिनमें वह प्रचुर सामग्री भरी जा सके? फिर, यदि उन्हें गोदाम में ही सड़ना गलना है तो वे जमीन के भीतर ही भली थीं। वहाँ वे सुरक्षित तो थीं।

केन्द्र के अतिरिक्त स्थानिक (साइट) संग्रहालयों तथा कलकत्ता और मद्रास सरीखे विराट् संग्रहालयों पर भी यह बात लागू होती है। अपने महत् प्रयत्न से हमें इस परिस्थिति को अनुकूल बनाना चाहिए। देश मात्र में मुम्बई का प्रिंस अव वेल्स संग्रहालय ही ऐसा है जो इस प्रकार के विनिमय में अग्रसर हुआ है। मुझे विश्वास है कि मुम्बई की इस श्लाघ्य पुरस्सरता का अनुकरण और अनुगमन उक्त अन्य संग्रहालय अवश्य करेंगे। ऐसा होना उभयपक्ष के लिये ही लाभप्रद नहीं, दर्शकों और जिज्ञासुओं के लिए भी श्रेयस्कर है।

राष्ट्रीय संग्रहालय का स्थापित होना और केन्द्र द्वारा कला-वस्तुओं की लगातार खरीद बहुत ही समयोचित है। किन्तु इतने बड़े देश में एक राष्ट्रीय सग्रहालय से काम नहीं चल सकता। भारत सरीखे महान् देश में, चारों धाम की तरह कम से कम चार राष्ट्रीय संग्रहालय होने चाहिएँ। एक बापू स्मारक के बदले चार समानपद स्मारक बनाने का निर्णय करके उसके सचालकों ने इसी नीति का अवलंबन किया है।

मुझे बड़ा अचरज होता है जब पाता हूँ कि एक जौहरी का अपढ़ वा कुपढ़ लड़का सोलह बरस के वय से ही वा उसके भी पहले से खरे-खोटे रत्नों को पहचानने लगता है जब, हमारे बड़े से बड़े संग्रहाध्यक्ष तक आए दिन असली और नकली चीजों में धोखा खाया करते हैं। इसका कारण मैं तो उनकी उपेक्षा ही मानता हूँ—किसी जौहरी के छोकरे से कहीं अधिक बुद्धि और परख रखते हैं वे।

बीरबल के लतीफे देशविख्यात हैं। १८ वीं शती के मध्य से लेकर, जब बीरबल एक महामात्य और मतिमान् के बदले मसखरे बना दिए गए, आज तक ये लतीफे करोड़ों-करोड़ भारतीयों का मनोरजन करते आए हैं। इन लतीफों में सबसे टटका बीरबल के बरतनों वाला है जिसकी रसाई अभी पटना में प्रधान मंत्री के जलपान तक हो चुकी है! और बातों को जाने दीजिए, भारतीय नक्काशी के आनुक्रमिक विकास और परिवर्तन की ओर जिसने तनिक भी ध्यान दिया हो वह ऐसे जाल में कभी नहीं फँस सकता। चित्रों के सम्बन्ध में भी यही बात लागू होती है। सिक्कों में इधर दिल्ली के बाजार ने जो अन्धेर मचा रक्खा है उससे हम अनभिज्ञ नहीं। मैं दावे के साथ कहता हूँ कि हममें ऐसा एक भी संग्रहाध्यक्ष नहीं जिसने कभी न कभी धोखा न खाया हो।

ऐसी दशा में क्यों न हम एक प्रतिनिधि पारखी समिति बना लें जो देश भर के संग्रहालयों की समान रूप से सहायता करती रहे। अपने माने हुए विशेषज्ञों को हम इसमें रक्खें और उनके परखे बिना कोई भी महत्व का क्रय न करें।

कानूनी रोक थाम से यद्यपि कला और पुरातत्व की वस्तुओं का निर्यात बहुत कुछ घटा है फिर भी, कूटनीतिक और दूतावास के यात्रियों के असबाबों में अपने महत्व-

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पूर्ण सामान का जो प्रवाह जारी है उसकी रोक थाम के लिये हमें उद्युक्त होना चाहिए। साथ ही इस कानून का एक बहुत बड़ा दोष हमें दूर कराना चाहिए—उसमें किसी सन् की कैद क्यों? क्या बापू, रवीन्द्र और अवनीन्द्र की कृतियों और वस्तुओं का बाहर चले जाना, क्योंकि उनपर सन् की कैद नहीं है, हम गवारा करेंगे?

संरक्षण के सम्बन्ध में भी हमें विशेष जागरूक होना पड़ेगा। आज प्रत्येक संग्रहालय में अपनी संरक्षण-पद्धति है, पुरानी, सड़ी गली और अपरिपूर्ण। नीलाथोथा सरीखे घातक रसायन का उपयोग दफ्तरी दफ्तरी कर रहा है। मूर्तियों को सील से बचाने के बदले हम इस प्रकार थाप देते हैं कि वे और सील तथा लोना खींचने लगें।

सौभाग्य से श्री गैरोला सरीखे रासायनिक हमें उपलब्ध हैं, जो बिना किसी अत्युक्ति के संरक्षण के जादूगर हैं। धूल को वस्तु का रूप दे देना उन्हीं का हिस्सा है। प्रत्येक संग्रहालय को उनका पूरा लाभ उठाना चाहिए और जिन सग्रहालयों को आर्थिक सुविधा हो अथवा कई निकटस्थ संग्रहालय मिल कर, गैरोला जी से ट्रेन करा के रासायनिक रखना चाहिए कि हमारा संरक्षण कार्य ठीक ठीक चलता रहे। अन्यथा, संग्रहालय वस्तुओं का पालक होने के स्थान पर आज संहारक हो रहा है।

किसी भी संग्रहालय की परिपूर्ति के लिये यह आवश्यक है कि उसके सभी विभाग विश्वजनीन हों—हम उस दिन के द्वार पर खड़े हैं जो मानव मात्र की एकता ले कर आ रहा है। किन्तु अभी जब हमें देश की ही चीजों की पूरी पूरी परख नहीं, जब हमारी ये चीजें अहरहः छीजती जा रही हैं तब हमें पहले इन्हीं के सग्रह में प्रवृत्त होना चाहिए। विदेशी सामग्री के पूर्ण ज्ञाता होकर ही उनपर हाथ लगाना उचित होगा। अगली पीढ़ी के लिये यह काम छोड़ देना चाहिए।

संग्रहाध्यक्ष-शिक्षालय की आज नितान्त आवश्यकता है। देश में संग्रहालय की अभिवृद्धि आवश्यभावी है। सग्रहालय की संख्या में हम जितने पिछड़े हैं, वह अधिक दिन चलना नहीं। और, तब कार्यवहन के लिये हमें युवकों को अभी से तैयार करना चाहिए। विदेशी संग्रहालयों के अनुभव-प्राप्त और यहाँ के संचित ज्ञान वाले अनेक संग्राध्यक्ष हममें विद्यमान हैं। उनके सहयोग से इस प्रकार का शिक्षण कठिन कार्य नहीं। हम अपने विश्वविद्यालयों का ध्यान इस ओर आकृष्ट करते हैं। उन्हें इस प्रकार के शिक्षण की श्रेणियां अविलम्ब आरम्भ करनी चाहिए।

बिना कोई काम किए साल भर केवल शोभापति बने रह कर आज आपका समय लेना नहीं शोभता। अपनी बात पूरी करते हुए यही बिनती है कि हमारे प्रत्येक विभाग का संग्रह ऊटपटाँग न होकर योजनापूर्वक होना चाहिए तभी उसका वास्तविक अध्ययन और रसास्वादन संभव होगा। आरंभ में ही कह चुका हूँ कि वह समय दूर नहीं जब शिक्षण में संग्रहालय मुख्य और विद्यालय गौण हो जायँगे। उस सुदिन के लिये हमें अभी से सन्नद्ध होना चाहिए। इतना ही नहीं, हमें उसको निकट ले आने का निमित्त भी बनना चाहिए।

भगवान् ऐसा ही करें॥"

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MUSEUMS ASSOCIATION OF INDIA

Business meeting of the Association was held at Waltair on on 30th December 1953, when the following delegates attended:—

1. Dr. Moti Chandra, M.A., Ph.D., Director, Prince of Wales Museum, Bombay.
2. Dr. P. M. Joshi, M.A., Ph.D., Director of Archives, Government of Bombay, Bombay.
3. Dr. Sattya Prakash, M.A., Ph.D., Chief Superintendent of Museums and Archaeology of Rajasthan Government, Jaipur.
4. Sri M. M. Nagar, M.A., Director, Provincial Museum, Lucknow. (In the chair). (Representative of U. P. Government).
5. Sri Khwaja Muhammad Ahmad, M.A., Curator, Hyderabad Museum, Hyderabad (Dn.).
6. Sri P. P. Pandya, Curator, Jamnagar Museum, Jamnagar.
7. Sri S. M. Shere, M.A., Curator, Patna Museum. (Representative of Bihar Government).
8. Dr. Shreenivasachar, M.A., Ph.D., Director of Archaeology. (Representative of Government of Hyderabad).
9. Sri S. Shivarammurti, M.A., Superintendent, Indian Museum, Calcutta.
10. Dr. J. M. Unvala, M.A., Ph.D., Secretary, Cama Oriental Institute, Bombay.
11. Sri Kalyan Kumar Ganguly, M.A., Assistant Curator, Asutosh Museum, Calcutta.
12. Dr. S. S. Patwardhan, D.Sc., Curator, Central Museum, Nagpur.
13. Sri K. C. Panigrahi, M.A., Curator, Provincial Museum, Cuttack.
14. Sri K. Manickyam, M.A., Curator, Mysore Government Museum, Bangalore.
15. Sri Vidya Sagar Suri, M.A., Curator, Punjab Government Museum, Simla.
16. Sri Parmeshwarilal Gupta, M.A., Assistant Curator, Bharat Kala Bhawan, Banaras.
17. Sri R. G. Gyani, M.A., Curator, Archaeological Section, Prince of Wales Museum, Bombay.
18. Dr. H. V. Trivedi, M.A., Ph.D., Curator, Indore Museum, Indore.

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19. Dr. C. C. Dasgupta, M.A., Ph.D., Calcutta.

20. Sri Amrit Vasant Pandya, Director of Archaeology, Vallabh Vidya Nagar, Anand.

In the absence of the President Sri Rai Krishnadas, Sri M. M. Nagar was voted to the chair.

Resolutions

1. Proceedings of the last annual meeting held at Gwalior as published from pp. 139 to 152 of the Journal Vol. IX and circulated beforehand were confirmed.

2. Audited accounts of Income and Expenditure from the 1st December 1952 to the 30th November 1953 were presented by the Treasurer and adopted.

3. Hon. Secretary's Report of the Association for the year 1953 was read out and unanimously adopted.

HONORARY SECRETARY'S REPORT

"Friends,

I have the pleasure of presenting to you the Tenth report of the Association. The year under review has been an uneventful one. The activities of the Association went on smoothly. The main activity is that of the publication of our Journal. Even since we decided to include research articles, various members have contributed papers on rare and valuable collections in private or museum collections and thus a large number of important pieces of art and archeological collections have been brought to light. Thanks to the untiring zeal of the Editor who has been taking pains to see that the standard of our Journal is kept as high as possible it has made its own mark in the cultural publications of our country.

"Our strength of membership is steady. At the end of last year we had 9 Patrons, 2 Donors, 5 Life members, 56 Ordinary and 39 Associate members. Out of this the names of 2 Ordinary and 5 Associate members had to be deleted due to the non-payment of arrears for more than 2 years or resignations. The names of 6 Ordinary, 6 Associate and 1 Hon. Member were added to our role of membership. The names of new members who joined during the course of the year are:—

Ordinary

1. Principal, Calcutta Dental College & Hospital, Calcutta.

2. Superintendent, National Museum of India, New Delhi.

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3. Curator, Delhi Fort Museum, Delhi.
4. Superintendent, Archaeology & Museums, Government of Rajasthan, Jodhpur.
5. Curator, Lady Wilson Museum, Dharampur.
6. Director, Archaeological Museum, Vallabhvidyanagar.

Associate

1. Dr. Raghubir Sinh, Sitamau.
2. Sri Chandra Man Singh Maskay, Kathmandu.
3. B. L. Mankad, Baroda.
4. S. Sathyalingam, Madras.
5. Boner, Alice, Banaras.
6. C. Sivarammurti, Calcutta.

Hon. Member

1. Sri Rai Krishnadas, Banaras (vide Resolution No. 4 dated 30th December 1952 of the Museums Association of India).

"The position at the end of the year is therefore as under:—

9 Patrons, 2 Donors, 5 Life members, 60 Associate members, 40 Ordinary members, 1 Honorary member.

"Grants-in-aid were received in full from the Government of Bombay, Bihar, Madras, Orissa, Punjab and Hyderabad, while the grants from Governments of U.P., Rajasthan, and half of the grant for 1952 from Hyderabad Government have yet to be received. It is hoped that they will remit their amounts of the grant before they lapse for want of the sanctioned expenditure remaining unspent.

"It may be noted that we are in a position to meet our liabilities only with the help of the Government grant-in-aid. We have been expecting financial help from the Central Government who have not responded to our appeals for help so far."

4. The Hon. Secretary informed the session that a Sub-Committee, consisting of Dr. V. S. Agrawala, Dr. A. Aiyappan and Shri M. M. Nagar, was appointed last year to examine the working of the training in Museology by the M. S. University of Baroda and submit a report whether or not the Diploma Courses in Museology started by the University, be recognised. Dr. Aiyappan and Sri Nagar could not find time to visit Baroda and examine the working, but Dr. V. S. Agrawala visited Baroda and examined the working of the Training Course and has submitted the following report recommending the recognition. It may be noted in this connection that Dr. Moti Chandra and Sri R. G. Gyani are members of the Board of Studies in Museology of the University of Baroda and are

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advising the working and Shri V. L. Devkar is the Director of the Training Courses.

Report of Dr. V. S. Agrawala runs thus:—

"I had an occasion to visit the Baroda Museum and Picture Gallery on 15th and 16th September 1953 and also to see the working of the special course on Museology started under the Directorship of Shri V. L. Devkar under the auspices of the M. S. University of Baroda. The course as it is planned is adequate, quite detailed, scientific and fulfills a practical purpose. I am convinced of its utility and can say without hesitation that it is most valuable in its own way in inaugurating the scientific study of museology for the first time in this country. The Museums Association of India should, in my opinion, extend its recognition to the course as it is planned and watch its working for three years after which time reassessment of the syllabus should be made. Mr. Devkar has not only succeeded in attracting a competent band of students, some of whom are holding M.A. and Doctorate degrees, but has also equipped the necessary laboratory facilities for practical work both in the Chemical and Taxidermist branches. This venture has my fullest support and recommendation."

5. After discussion it was resolved that according to Dr. V. S. Agrawala's recommendation the Postgraduate courses of Diploma in Museology established by the M. S. University of Baroda be recognised. It is the only course of Training in Museology in our country and deserves due encouragement. The recognition is given for three years to begin with. The authorities be requested to submit an annual report of their working every year so that the progress of the Courses of Training in Museology remains on the records of the Association. This would also help the reviewing of the situation at the end of 3 years.

6. The House then proceeded to elect the office bearers and the Council of Management for the year 1954, and it was resolved that the following members be elected to constitute the Council of Management:—

1. President:	..	Dr. V. S. Agrawala, Banaras.
2-4. Vice-Presidents:	..	Rai Krishnadas, Banaras.
	..	Dr. N. P. Chakravarti, New Delhi.
	..	Dr. P. Srinivasachar, Hyderabad.
5. Hon. Secretary:	..	Sri R. G. Gyani, Bombay.
6. Hon. Treasurer:	..	Dr. P. M. Joshi, Bombay.
7. Editor:	..	Dr. Moti Chandra, Bombay.
8. Asstt. Secretary:	..	Sri S. M. Shukla, Bombay.

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Other Members

9. Sri S. A. Shere, Patna.
10. Dr. Shivrammurtthy Calcutta.
11. Dr. Satya Prakash, Jaipur.
12. Sri M. M. Nagar, Lucknow.
13. Dr. C. C. Das Gupta, Calcutta.
14. Dr. S. S. Patwardhan, Nagpur.

7. Resolved that a memorandum about the importance of museum movement in this country be submitted to the Government of India requesting them to recognise the place of museums in the Educational Reorganisation in the Second Five-year Plan of the Union Government.

8. In view of the difficulties experienced by the collectors of works of art and antiquities in this country in importing textiles, art objects and antiquities such as sculpture, coins, paintings, etc. on account of heavy duty they have to pay, resolved that the Government of India be approached to make the necessary amendment in Import Regulations so that works of art from foreign countries could be freely imported. This would bring back to this country many works of Indian art which are being offered for sale from time to time in foreign markets.

9. Resolved that this Association is of the opinion that a representative of this Association, the only representative body of museum experts in this country, be selected every year to represent the Indian Museums in the Meetings of the International Council of Museums. This would enable the Association to come in direct touch with International Museum movement.

10. Resolved that the attention of Government be drawn to the fact that they not so far granted recognition to the Museum Association of India which has been working for the last nine years by (i) allotting a suitable annual grant, (ii) by consulting the Association about museum matters in this country. The Association feels that the Government would consider this resolution sympathetically and give a suitable grant to this Association to further its activities in the field of popular education.

11. Resolved that in view of the impending reorganization of educational system in various States the attention of the educational authorities be invited to the importance of the museums as great cultural centres for the education of school children as well as adults. This Association is strongly of opinion that necessary funds for the scientific training of the staff must be insured to develop the museums under their control on a sound basis.

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12. Resolved that the Association is strongly of the opinion that the State Governments should depute museum officials under their control every year to attend the annual meetings of the Association as such meetings afford suitable opportunities for discussing various problem concerning the Indian museums and give new ideas to the curators for the improvement of museum service in this country. The mutual contacts would also afford an impetus to the museum movement in this country.

13. Resolved that the grateful thanks of the Association be conveyed to the authorities of Andhra University who have offered all facilities and comforts for holdings our Session at Waltair and for making the stay of our members comfortable.

14. Considered the invitations from the Gujarat University and Gujarat Vidya Sabha, Ahmedabad.

Resolved that the next Session of the Museum Association be held at Ahmedabad along with the Indian History Congress under the joint auspices of the Gujarat University and Gujarat Vidya Sabha.

15. The Association places on record its grateful thanks to the following patrons who have rendered financial assistance by giving their annual grants which keeps the Association going.

1. Government of Bombay State.
2. Government of Bihar State.
3. Government of Madras State.
4. Government of Orissa State.
5. Government of Punjab State.
6. Government of Hyderabad State.

Governments of Rajasthan and Uttar Pradesh are also thanked, in anticipation of the receipts of their grants.

The Business meeting then dispersed with a vote of thanks to the chair.

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MUSEUMS ASSOCIATION OF INDIA

LIST OF MEMBERS

PATRONS

1. Government of Bihar.
2. Government of Bombay.
3. Government of Hyderabad.
4. Government of Madras.
5. Government of Orissa.
6. Government of Punjab.
7. Government of Rajasthan.
8. Government of Uttar Pradesh.

DONORS

1. Doogar, Seth Sohanlal, 199/201, Shaik Memon Street, Bombay.
2. Law, Dr. Bimla Churn, M.A., LL.B., Ph.D., D.Litt., F.R.A.S., 43, Kailas Bose Street, Calcutta 6.

LIFE MEMBERS

1. Jalan, Radha Krishna, Dewan Bahadur, Quila House, Patna City.
2. Khawja Mohd. Ahmad, M.A., LL.B., Hyderabad Museum, Hyderabad, Deccan.
3. Patel, I.B., B.A., LL.B., Frenny House, Sitladevi Temple Road, Mahim, Bombay.
4. Ratan Batra, Illaco House, Sir P. M. Road, Bombay 1.
5. Shukla, S. M., Raval Tiles & Marble Factories, Colaba, Bombay 1.

HON. MEMBERS

1. Sri Rai Krishnadas, Bharat Kala Bhavan, Banaras, U.P.

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1. Archæological Assistant, In-charge, Raipur Museum, Raipur.
2. The Curator, Archæological Museum, Gwalior.
3. The Curator, Archæological Museum, Mathura.
4. The Curator, Archæological Museum and Monuments, P.O. Nalanda, Dt. Patna.
5. The Curator, Archæological Museum, Sarnath, Banaras District.
6. The Curator, Asutosh Museum of Indian Art, Senate Hall, Calcutta.
7. The Curator, Assam Provincial Museum, Gauhati, Assam.
8. The Curator, Barton Museum of Antiquities, Bhavnagar, Saurashtra.
9. The Curator, Central Museum, Nagpur.
10. The Curator, Delhi Fort Museum, Delhi.
11. The Curator, Fort Museum, Fort St. George, Madras 9.
12. The Curator, Government Museum, Pudukkottai.

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13. The Curator, Gurukula Museum, P.O. Gurukula Kangri, Hardwar, District Saharanpur.
14. The Curator, Hyderabad Museum, Hyderabad, Deccan.
15. The Curator, Kutch Government, Museum, Waniawar, Bhuj Kutch.
16. The Curator, Lady Wilson Museum, P.O. Dharampur, District Surat.
17. The Curator, Indore Museum, Indore.
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19. The Curator, Municipal Museum, Allahabad.
20. The Curator, Museum of Antiquities, Jamnagar, Saurashtra.
21. The Curator, Museum of Antiquities, Junagadh, Saurashtra.
22. The Curator, Mysore Government Museum, Bangalore.
23. The Curator, Patna Museum, Patna.
24. The Curator, Rajputana Museum, Ajmer.
25. The Curator, State Museum, Bharatpur, Rajasthan.
26. The Curator, State Museum, Lucknow.
27. The Curator, Victoria & Albert Museum, Bombay.
28. The Curator, Watson Museum of Antiquities, Rajkot.
29. Dean, Pathological Museum, G.S. Medical College, Parel, Bombay.
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31. Director, Archæological Museum, Vallabhvidyanagar, Via Anand.
32. Director, Baroda Museum & Picture Gallery, Baroda.
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41. Director of Archives, Secretariat Record Office, Bombay 1.
42. Director of Archives & Curator of Museum, PEPSU, Patiala.
43. Government Epigraphist for India, Government Epigraphical Department, Ootacamund, Southern India.
44. Hon. Registrar, Bharatiya Vidya Bhavan, Chowpaty Road, Bombay.
45. Librarian, Indian Institute Library, Oxford, England.
46. Librarian, Municipal Central Library, Municipal Corporation, Ahmedabad.
47. Librarian, National Library, Calcutta 27.
48. Librarian, University Library, Bombay University, Bombay.
49. Manager, Gandhi Smarak Sangrahalaya, Kotah House Annex, Shahjahan Road, New Delhi.

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50. Principal, Calcutta Dental College & Hospital, 114, Lower Circular Road, Calcutta.
51. Principal, Pathological Museum, Grant Medical College, Bombay.
52. Proprietor, Dixitson & Co., Antiquarian Booksellers, 115/A, Pramanick Road, Calcutta 6.
53. Secretary, Calico Museum of Textiles, Ahmedabad.
54. Secretary, Gaya Museum, Gaya (Bihar).
55. Secretary-in-charge, Vaisali Museum, C/o Vaisali Sangha, P.O. Lalganj, District Muzaffarpur.
56. Superintendent (Chief), Archæology & Museums, Rajasthan, Jaipur.
57. Superintendent, Archæology & Museums, Government of Rajasthan, Jodhpur.
58. Superintendent, Central Asian Antiquities Museum, New Delhi.
59. Superintendent, Government Museum, Egmore, Madras.
60. Superintendent, National Museum of India, Rashtrapati Bhawan, New Delhi 4.
61. Superintendent, Research & Museum, Bhabaneshwar, District Puri.
62. Superintendent of Archæology, Rewa State, Rewa.
63. Superintendent of Archæology in Saurashtra, Department of Archæology, Junagadh House, Rajkot.

ASSOCIATE (INDIVIDUAL) MEMBERS

1. Agrawala, R.C., M.A., Superintendent, Archæology & Museums, Government of Rajasthan, Jodhpur.
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44. Shejwalkar, T. S., Deccan College Post-Graduage & Research Institute, Poona 6.
45. Suri, Vidya Sagar, Keeper of Records to Punjab Government, Simla.

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MUSEUMS ASSOCIATION OF INDIA, BOMBAY.

Income & Expenditure Account for the Year ended 30th November 1953.

EXPENDITURE:	Rs. a. p.	Rs. a. p.	*INCOME:*	Rs. a. p.	Rs. a. p.
To Printing		1,765 0 0	By Subscriptions		705 6 0
,, Stationery		5 9 6	,, Grants-in-Aid		1,800 0 0
,, Postage		64 11 6	,, Sals of 'Patolu of Gujarat'		57 14 0
,, Sundry Expenses		9 4 0	,, Sale of Journals		7 14 0
,, Bank Charges		6 14 0			
,, Establishment Charges		194 0 0			
,, Subscription to journals and purchases of library books		43 1 3			
,, Travelling Expenses		127 6 0			
,, Depreciation		28 12 0			
,, Balance being excess of income over expenditure carried to Balance Sheet		326 7 9			
Total Rs. ..		2,571 2 0	Total Rs. ..		2,571 2 0

Balance Sheet as at 30th November 1953.

FUND & LIABILITIES:			*PROPERTY & ASSETS:*		
General Reserve Fund:			*Furniture:*		
As per last Balance Sheet		1,600 0 0	As per last Balance Sheet	410 0 0	
Income & Expenditure Accounts:					
As per last Balance Sheet	3,899 6 3		*Less:* Depreciation written off ..	28 12 0	
Less: Wrong adjustment of last year now rectified	500 0 0				381 4 0
	3,399 6 3		*Cash and other Balances:* (As certified by the Hony. secretary)		4,944 10 0
Add: Excess of Income over Expenditure as per above account ..	326 7 9				
		3,725 14 0			
Total Rs. ..		5,325 14 0	Total Rs. ..		5,325 14 0

AUDITOR'S REPORT.

We report that we have audited the Balance Sheet of the Museums Association of India, Bombay, as at 30th November 1953, as above set forth and the above Income and Expenditure account of the said association for the year ended that date, with the Books of Accounts and Vouchers submitted to us and found the same in accordance therewith to the best of our information and explanations given to us and as shown by the Books of Accounts of the Association.

24-B, Humam Street,
Bombay, the 22nd day of November 1954.

LODHA & Co.,
Chartered Accounts

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1999-2000

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